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MARGUERITE CLARK.

## THE MATINEE GIRL



**C**LARA MORRIS has written "The New East Lynne." The title has caused some mental confusion. Busy book critics, without reading this latest literary output of the woman who graduated so marvelously from the stage to authorship, have asked why she should write a new East Lynne when the public had wept itself empty of tears over the old.

Miss Morris has the best possible right, it would seem, from the fact that she originated in this country the rôle which in Paris had inspired Mrs. Henry Woods to write the book "East Lynne." Miss Multon was one of Miss Morris' best characters. The Englishwoman's book departed far from the play she had seen in Paris, coarsening it, flinging into one's face the visible proof of the heroine's errors after leaving the domestic roof. At least, so says White Whiskers, to whom I turn for personal history antedating the period to which my own memory reaches.

"The New East Lynne" I have read. Miss Morris' heroine, whom she calls Daphne Keith, is a victim of circumstances, never in the conventional or any other sense a wrongdoer. The story is told with Clara Morris' dramatic strength, her tenderness of sympathy and her own rich and mellow vocabulary. It should be placed on our bookshelves beside her "Stage Confidences," "The Life of a Star," and her other contributions to literature pertaining to the stage.

Strangely, through the golden fabric of the play, Miss Multon, runs the black thread of a tragedy. The story is one which for Miss Morris has always been the black lining of the fair cloud of the play's success.

It was a surgeon famed on two continents, Dr. E. C. Seguin, who attended Miss Morris in her harassing illnesses, who told her of the heart wrenching play he had seen on a Paris stage.

"It has the character you were born to play," he assured her. Miss Morris sent for the play, appeared in it at the Union Square Theatre for one hundred and fifty nights, and Miss Multon has been ever since a dramatic alias for herself.

Strangely, the tragedy concerned the family of the man who had introduced the play to her, the eminent surgeon. His son had a young, delicate, highly nervous wife, who had borne to him three children, and who was jealous, whether with or without reason, there were opposite opinions, of a comely nurse in the employ of the younger surgeon.

Mrs. Seguin, Jr., greatly desired to see the play. Her husband, fearing the effect upon her nervous system of a grief so powerfully portrayed, forbade her to see it. He refused to buy her the tickets and he had fancied that she had forgotten her wish to go. But on the day the play was to open two fellow surgeons had called upon her husband. He being out, they wrote upon the appointment slate their names. By some malicious trick of fate, from the writer's pocket dropped the tickets for the play which he meant to see that night. The unhappy, overwrought young wife found them, and, finding, resolved to steal away to the play.

As her husband had feared, the play harrowed her sensitive nature, goaded by much brooding, into desperation. She passed from hysteria into melancholy. The night Miss Multon opened in Boston Miss Morris received a telegram: "Mrs. Seguin, Jr., has murdered her three children and killed herself."

Curiously, the life of Dr. Seguin ran on in parallel to the play. He wedded the nurse of whom his wife had been jealous. The first tragedy had sequel in another. Ultimately, Dr. E. C. Seguin, Jr., killed himself.

In the cheerful cosy corner of the veranda of Irwin Castle, overlooking the St. Lawrence

River, a little woman dressed daintily in white told me the story of how and why May and Flo Irwin went on the stage. She was the best possible authority on the subject. No one could possibly know more than she about the matter, for she is their mother.

May Irwin always speaks of her mother with the same pride she showed at the time she went on the stage, in her dolls. And with reason, for Mrs. Campbell is a living marvel in the art of perennial youth, and a model for women of any age in that art almost as difficult, of becoming dressing. Small, and of regular features and fair, pink tinted complexion, with the air of being always perfectly gowned, she is of the type we describe as "doll like," yet she contains as many surprises as do many other so called doll women. Tucked away under her fluffy, fair hair is a large quantity of working brains.

"The papers have never got it right about the start the girls had on the stage. They say that Tony Pastor put them on the stage. That isn't so.

"When they were little things their father died, and there was trouble about a will. By a technicality of the law we lost everything. In a village a few miles out of Toronto I thought out the problem of how best to earn a living. For six months I tried a boarding-house. The tradesmen became clamorous. Most of the household furniture went to satisfy their claims.

"The girls, who were twelve and fourteen years old, were both bright. They could dance almost as soon as they could walk. They could sing. I thought they had talent for the stage. I had a brother who was wealthy, and wanted to adopt them. I was determined to keep them myself. When I spoke to him about putting them on the stage he was shocked. He looked as though he was going to faint. He begged me not to disgrace the family.

"We had got down to our last fifty dollars when I took the children to Buffalo. We left our trunks at a hotel and went to a variety theatre. The manager was rehearsing a company, they told us, and I said we would wait. It must have been three hours before he came out and asked me what we wanted. I told him I wanted to put my little girls on the stage, but I didn't know how. He asked me what they could do. I said, 'They are bright. They learn quickly. They can dance and sing.'

"The manager looked at them. Even in that time of terrible trouble, I was proud of them. They were so bright, so pretty, so cheerful. The family troubles weighed lightly on them. They looked up at him and smiled. He thought a minute, then called us back on the stage and heard them sing and watched them dance. 'M—M,' he said. He didn't say he liked their voices; nor their dancing. My heart sank. I thought he would at least say he liked their voices, but he didn't.

"Where are you staying?" he said. I mentioned the hotel. It was the only one I know, a boarding house. I don't remember the name. He said, 'People in the business stay at the City Hotel. We're all down there. You'd better come there.' We went, and he gave us a box, and said the children should go every night to see the show. We went for four nights, and the girls were imitating everybody on the stage.

"Meanwhile, the manager hadn't said a word. I was getting desperate, but on the fifth day, he came around to the box and handed me a telegram. 'I've got you an engagement,' he said. There it was: 'Will give the team of little girls thirty dollars a week.' We went to Rochester the next day. The girls sang songs and danced in a variety house there for three weeks. Then the manager wrote for us and we went back to Buffalo and the children played in his theatre for four months.

"Before they went on, he said, 'Better change their name. Campbell isn't a good show name. Call them the Irwin girls.' The manager's name was Dan Shelby. He never liked to read or hear that Tony Pastor put them on the stage, for he didn't. We went from Buffalo to the West, and it was in their second year on the stage, while they were playing in a Detroit house that Mr. Pastor saw them. After a few months we went to New York, and they made their appearance at Pastor's.

"The first years were hard ones. I made the girls' dresses out of my old ones, left from the wardrobe that was a reminder of 'better days.' I was always on the lookout for new songs for them, and getting them up in them, and was always with them at the theatre. At one theatre in the West, orders came to the stage door that I was not to be admitted. 'No mothers allowed around the theatre,' was the order. But the messenger carried back the news, 'Their mother ain't like a mother. She looks as young as her girls.' That queer argument prevailed, and I was allowed to stay in the dressing room and dress the children as usual, and wait with them until time for their act. Then as usual I went in front and watched them with a sinking heart, always afraid that something might go wrong, always terribly anxious. I am anxious yet."

Little Edith Taliroff, grown to the dignity of hair dressed high and skirts dressed long, goes to Milwaukee to open her season in Brewster's Millions on Sept. 6. But early in December, before her sixteenth birthday, which occurs four days before Christmas, she will take the place of her sister, Mabel Taliroff, as Polly, in *Polly, of the Circus*. She will play the part as her sister plays it, and so strong is the family resemblance between

the sisters, that Frederick Thompson, the husband and manager of the elder, sitting back in the darkened theatre watching the rehearsal, says: "It was positively uncanny. I felt as though there were ghosts about." Edith Taliroff, at fifteen years, eleven months, will be, unless I mistake, the youngest American star, without doubt, the youngest American female star.

Andrew Mack, looking boyish and serene, though a trifle plump, was presented at Long Beach to Mrs. Frederick Thompson, to the stage known as Mabel Taliroff.

"I was in your company when I was five years old," Miss Taliroff reminded him.

"And you grown up, and a married woman!" returned Mr. Mack. "No, no. O no! That was my father."

## THE MATINEE GIRL

## SWORDFISH AND THEATRES.

Percy Plunkett Spending a Busy Summer at Edgartown Fishing and Planning

Percy Plunkett sends the following communication from Edgartown:

"DEAR MIRROK.—You have not heard from me in some time and possibly you have an idea I have been eaten up by a swordfish. I am happy to say I am still on earth. Fishing is good at present—just returned from a five days' cruise, got lost at sea and the compass went wrong, could not locate land, tossed on the briny for ten hours, finally brought up at No Man's Land—nothing there but toads—caught one small swordfish, weighed about seventy pounds, took the critter into New Bedford and got \$1.95 for him—marked down from two dollars. I have not been fishing since. Too busy looking after my new opera house, which I am to open the middle of next month. I will have the prettiest little theatre on this island. I have partly arranged with James McElhern and Edna Reming, of the Aborn Opera company, to help me in the entertainment. They are the biggest favorites that ever appeared on Martha's Vineyard and their names alone will fill the house to overflowing. I am also arranging with some grand opera people to sing for me.

"Frank H. Edwards, formerly in the theatrical business and at one time connected with Charles A. Gardner company, also Agnes Wallace Villa and various dramatic and vaudeville organizations in the course of twenty years in the profession, together with his wife, Mrs. Edwards, who was also a member of the profession for a few years and who is the authoress of two well-known vaudeville sketches, has entered the commercial field in Edgartown and opened a cafe known as the 'Hollytree Inn.' Mr. Edwards will do one of his specialties at my entertainment.

"William Malley, manager for Thomas Jefferson, dropped in on us a few days ago. He is thinking seriously of buying a cottage here. He could do worse.

"I have had over two hundred plays sent on to me for 'try out,' all owing to the little ad I put in THE MIRROR a week or so ago. Some of the sketches are very good, but I will have no opportunity to try out any of them this season. I will have to engage people who are already up in their acts, as I will need their services to help me catch swordfish.

"J. Pierpont Morgan's steam launch *Corsair* has been in our harbor for the past week. I was not invited to go aboard, but I sailed all around her the other day while she was anchored and nearly knocked my mast against her bowsprit. Some one on the ship called me a 'lubber.' I understand Mr. Morgan is in Europe.

"Harry Odlin is still here. He has taken the boat on another cruise. He goes with Thomas Jefferson next season. I have not closed for next year as yet, but I expect to be in vaudeville.

"Frederick Van Remesel, who writes the Nick Carter stories, has taken the 'Binnacle' on *Chapauquidick* and will dramatize one of his stories. I came near buying the 'Binnacle' some time ago when it was known as the 'Air Castle,' but the mosquitoes drove me out. I think it is just the place to dramatize a Nick Carter story.

"No more for this time. I will write again when I have 'My Time'—an entertainment here is called 'A Time.'

## NEW PLAY BY EDITH ELLIS.

I TAKE THIS MAN, a new play by Edith Ellis, was presented for the first time on any stage by the Hunter-Bradford Players at Springfield, Mass., on July 20. The comedy is the property of Henry W. Savage and will be produced by him this Fall.

The play tells the story of a young woman, left alone by a clever but vagabond husband, and who works for the support of her deserted children by publishing a weekly newspaper in a gossipy village in Indiana. The errant husband returns after eleven years of wandering (this is the first act), and finds his wife comfortably fixed. The wife in the first shock of his return offers him a place in her home as cook and "hired girl," in the hope that he will refuse and go his way. His daughters, one grown to be a sentimental and discontented maid of sixteen, believe their father to be dead, and none of the villagers had ever known him. He accepts the position and his presence in the home calls out the spiteful gossip of the village scandal-mongers.

The woman editor is supporting the political ambitions of a young lawyer who is in love with her, against an opponent who is wealthy and unscrupulous, but in the end the barrister develops a yellow streak and the "Widow" Perkins chooses to take back her errant husband rather than let him depart and give her opportunity for divorce.

The leading role was played by Anne Sutherland, and others in the cast were Frederick Burton, Edmund Elton, John Findlay, Marion Lorne, Ida Lewis, Beatrice Prentiss, Maude Earle, Thomas Thorne and Shelly Hull.

## THE MAN DOWNTOWNS PRODUCED.

THE MAN DOWNTOWNS, a new comedy by Paul C. Willard, was produced for the first time in Utica, N. Y., by the Majestic Theatre Stock company of that city on July 13.

The comedy had five performances and was well received by the audiences. The Utica newspapers were enthusiastic in praise of the play and prophesied its production and success on Broadway.

The story of the play is as follows: Charlotte Creighton wrote a play called *The Wisdom of Solomon*. Producing managers rejected it politely but firmly. That didn't cause the fair authoress to lose hope, however, for she was confident that the child of her brain would yet score a success. And in the straitened circumstances to which she and her mother were reduced, the shadows of respectable poverty were dispelled, for the mother at least, in computing future royalties. About this time Billings Todd, who had struck it rich in the oil country, came East and rented a house. The Creighton house, as it happened, was generous nature, touched by what he had heard, and his tender sentiments stirred by visions of Charlotte, he invites them to remain. They take the upper apartments and, with "Bunty" O'Brien, he makes his abode downstairs. He falls in love with Charlotte, and secretly puts up the funds himself for the production of her play. Charlotte gets mad when she learns what he has done and things look bad for the "Man Downtowns," and he thinks he has lost his suit for Charlotte's hand, but in the end he wins out and the play has a happy ending.

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## THE THEATRE IN HAVANA.

## UNUSUAL ACTIVITY IN THE CUBAN METROPOLIS FOR THE SUMMER SEASON.

Moving Pictures an Added Feature at All the Theatres—The Alhambra Changes Its Policy—Ramon Blanchard Very Popular—Singing of "Marcha de Cadiz" O'Farrell Cahoon—A New Circuit Created—Aurora Arrives (La Petite Delia) the Spanish Dancer, Honored.

(Special Correspondence of The Mirror.)

HAVANA, CUBA, July 16.—After having been opened for many years as the home of Spanish Zarzuela—light and comic opera—the Alhambra recently rang down the curtain on this class of entertainment, opening the following week with moving pictures and specialities. A short time prior to the closing of the theatre proper Sr. Ramon Blanchard, Spain's best baritone, arrived in the city, having been heard, it is understood, in the United States with the San Carlos Opera company. He appeared in six special performances and succeeded in bringing out large audiences. Sr. Blanchard is very popular here and was accorded much social attention. His voice seems to retain its old brilliancy, and as one enthusiastic admirer expressed it, "He sings as near perfect as it is possible for a human voice." It is stated that Sr. Blanchard will sing the coming season at the new opera house in Boston, and the following year, he informs me, he intends to remove his family to the United States to take up his residence there. Sr. Blanchard sang several selections at a concert given at the Payrelade Conservatory by the young baritone, José Urgelles, who came here with the María Barrientos Opera company. Others who took part were Señoritas Esperanza, Miro, and Carmela Delfina, and Señor Francisco Domínguez.

Quite a little ripple was created on the theatrical horizon at the Alhambra on the night of the celebration of the Spanish Patron Saint. This being a great day with the Spaniards, the management arranged to give a special performance in commemoration of the occasion, of the well-known Zarzuela *Casta*. In this work there is a march and song, known as "Marcha de Cadiz," which is very dear to the heart of the Spaniard, it having been played at the celebration of a great victory many years ago. It seems, however, that this march was played here in Cuba during the Spanish régime invariably when a Cuban subject was executed, and therefore is very offensive to the Cubans. Remembering this, the Mayor of the city permitted the performance with the proviso that the march be eliminated. A large audience was present and the march was played. Sr. Valdes, one of the managers of the Alhambra, who is himself a Cuban, in sustaining action taken by the management, states that since the war was long since over, and there being a large audience of Spaniards, he feared that the omission of the march might create some excitement. Mayor de Cardenas imposed a fine and gave instructions that no future performance of the Zarzuela with the march be permitted.

La Preza, a change artist, with others, are at present holding the boards at the Alhambra, and good business prevails.

Frank Costa, who was over at the Payrela, has fused with Charles Prada, who has been at the Náutico, and the enterprise is known as the Costa-Prada. They have been doing a topheavy business ever since the combination and are giving entertaining performances, presenting excellent moving picture views, and have made an arrangement whereby some of the artists appearing on the Keith and Proctor circuit come to the Náutico, and have also formed combinations with several of the prominent theatres of the island, thus creating a circuit. Your correspondent has been advocating for some years past such an arrangement. Those who have successfully appeared at the Náutico since the change are:

The Florence Sisters, Paul Stephens, the Argentina Troupe, Mack and Williams, La Bellota, Clarita Day with her three pickaninnies, Marshall and King, the Five Bellas, and Murphy and Francis.

Those on the bill this week are Los Patricios, Herr Jansen company, Las Astellas, Three Tumbler Toms, Toresky, change artist, and Alice de Soto. New faces are underlined.

Shortly after Costa left the Payrela, Dr. Saavedra, the proprietor of that theatre, who had departed for New York, arranged to reopen his theatre, which he did shortly afterward, and has been meeting with success. Besides the regular moving pictures, those on the bill are Alfonso and Loraine, the Montreux Troupe, the Cibelli Trio, vocalists and musical artists, who present an interesting act: Les Casetas, Italian dancers; Mary Anne Brown, S. E. Richards and wife, Mlle. Oro; Mlle. Millas, and the Hesse Brothers.

Notwithstanding the strong attractions at the other playhouses, the popular little *Actualidades* of Sr. Enciso Ascue, continues to do very well and is making money for the management. *Pastorito Imperial*, Spanish dancer and Comparsa, and Carmela, Spanish dancer, with her partner, Jimenez, and Encarnacion Martinez continue to be drawing cards.

The usual bills continue over at the Neptuno Theatre and up at the Marí.

As can be seen, moving picture views with specialties at the end of each "tanda" in the bill at all of the theatres now.

Special performances were given at the Náutico, Payrela, and *Actualidades* in honor of the officers of the Spanish schoolship *Naufragio*, which has been in port for the past fifteen days. This is the first ship of the Spanish navy to visit these shores since the Spanish-American War, ten years ago.

Palacio Park was reopened recently, but for the present only to the public on Saturdays and Sundays.

Aurora Arrives (La Petite Delia), the Spanish dancer, has had success here at the Náutico, Payrela, and Neptuno theatres. Your readers will remember her in the company of Madame Berthe Kalich and in Mr. Belasco's *The Rose of the Rancho*. She has danced in all of the principal European capitals, and among her most cherished artistic souvenirs is an elegant fan presented to her in St. Petersburg, Russia, by Rubinstein, the pianist, with his autograph, shortly before his death, and inscribed: "Holgen votre talent et n'oublié pas votre amitié."—Anton Rubinstein.

She has recently been engaged by Sr. Enciso Ascue and made her debut in Cienfuegos recently, with other inland cities to follow.

Laura Lopez, another Spanish dancer, who came here from Mexico, is arranging a series of transformation dances, which she hopes to present later in New York.

One of the most meritorious Spanish musical composers here is German

# GOSSIP ABOUT ACTORS, MANAGERS AND EVENTS

Anne Sutherland, whose picture appears with this, has been engaged by Henry W. Savage to play the leading role of Portia Perkins in *I Take*



bee, on July 27. M. Jeannette was first engaged for an American production by Henry Miller, later appearing in the Savage organization. At the State concert in Quebec M. Jeannette will sing several French-Canadian folk songs. The young tenor had had the unusual advantage of dramatic training gained by tours with Sarah Bernhardt, Gabrielle Rajane, and Charlotte Welles.

The Knickerbocker Theatre will reopen with The Yankee Prince on Aug. 3. After a month here the play will be taken to the Colonial Theatre, Chicago, for a Winter engagement.

Ursula March Hancock (Ursula March), until recently with The Land of Nod, and Edward Creighton Largey, a young millionaire of Butte, Mont., were married at Salt Lake City, Utah, on July 22, by a justice of the peace. They will spend their honeymoon in Europe.

Lillian Claire, formerly with Mrs. Fiske's company, has been engaged by Augustus Piton for the part of Sheeelah in Chauncey Olcott's new play.

Florance Hamilton has rented her home in Bridgeport, Conn., and bought a handsome cottage in Bay View, a Summer resort about five miles from New Bedford. Last week she entertained Mr. and Mrs. John Hathaway, Theo. Baylies, manager for Mr. Hathaway; Mr. and Mrs. Robert Daly, who played with the stock this Summer. Miss Hamilton will play in vaudeville next season in a sketch written by Stanley Arthur, entitled The Queen of the Turf.

For his new musical comedy, Morning, Noon and Night, Mortimer M. Thelise has engaged the following people: Artie Hall, Snitz Edwards, Maud Harris, Ted Burns, Arthur B. Adamini, the Venetian Trio, Samuel Hearn, and Thelise's Eight Little Friars.

Will T. Hodge arrived in New York last week in his newly purchased automobile, which he brought from his home in Indiana with the assistance of a chauffeur.

Hattie Williams in Fluffy Ruffles will open at the Star Theatre, Buffalo, on Aug. 24.

The stock company at the Casino, Bar Harbor, Me., includes Edmond Balfour, Harry Vickery, Rex L. Kingdon, James J. Rice, King Kariand, Frank Broadbent, James Rafferty, Gladys Klark, Minnie Gordon, Madeline Rice and Margaret Lyons. The opening play was A Parisian Princess.

Orin Kent, since closing his stock season at the Isis Theatre, San Diego, Cal., has been spending his vacation at Long Beach, Cal. Mr. Knox has been engaged by W. R. Dadey to support May Nannery next season in The Old Cross Roads and Under the Bear Flag.

Frederick Faulding has been the guest of Mr. and Mrs. Louis James at Monmouth Beach. Mr. Faulding will stage their elaborate production of Peer Gynt in addition to directing the rehearsals and production of his own comedy, The Woman's Hour, for Adelaide Thurston.

William Gould, after a short visit to Paris, is spending a few weeks in London before returning to America.

William A. Brady has accepted for production a fantastic play called The New Zealander, by Caroline Bruce Patten, of Philadelphia.

Louise Le Baron has been engaged for the Imperial Opera Company, now playing at the Coliseum Garden Theatre at Cleveland.

The New Star Theatre, at Lexington avenue and 107th street, is to be occupied by Yiddish drama this season. William T. Keogh, its former lessee, will probably acquire another house in that vicinity.

The Likes of Me, a one-act curtain raiser, with Doris Keane in the principal role, will be put on in front of The Moulin Rouge when that comedy is produced next month.

Bonnie Maud, daughter of Maud Madison, celebrated her sixteenth birthday on July 21. She expects to go into vaudeville soon, having passed the Gerry Society age limit.

And the Greatest of These, a drama of American life, by Georgia Earle and Fanny Cannon, had its first presentation at the Orpheum Theatre, Salt Lake City, on July 20. Miss Earle is press representative of the Keith and Proctor theatres, and Miss Cannon is vice-president of the Actors' Society.

The play that Haddon Chambers made such a flying visit to America to complete last week is a prose version of the blank verse drama of King of Arc, by Anna Schwankick. It is for the use of Maude Adams.

Clara Blandick has been engaged to play the role of Emma Brooks in the Eastern road company of Paid in Full.

Joseph and William Jefferson are planning to revive The Rivals this Fall, opening on Aug. 24. Rosa Band has been engaged to play Mrs. Malaprop.

It is probable that Bernard Shaw's conversational play, Getting Married, will be produced in New York this Fall.

Louis McGregor Bond, a son of Frederick Bond, was married at Hackensack, N. J., on July 18 to Claudia Johnson, of East Orange, N. J.

A new play by Pauline Phelps and Marion Short, called A Mountain Boy, is being prepared for production this Fall. Miss Phelps and Miss Short are co-authors with David Belasco of A Grand Army Man.

Joseph Carey has been re-engaged by Frank McKee for A Walks Dream.

Herbert Bronson and Helen Downing have just closed a most successful season of eight weeks at Montgomery, Ala., heading the Majestic Stock company under the direction of E. F. Carters. They are now taking a vacation on their farm at Fairhope, Ala., where they own a cotton plantation of 100 acres. They reopen in vaudeville on Aug. 31 for a season of thirty weeks with the United Booking Offices, under the management of Hal Davis.

One grand opera, three choral works by modern composers, one of the big professional orchestras, a corps of notable soloists and a well-trained chorus of 350 voices will mark the second music festival to be given under the auspices of the May Music Festival Society of Louisville next Spring.

Elade Ferguson has been engaged as leading woman with Edgar Selwyn in Pierrot of the Plains.

Beverly Sargeant is now playing Emma in Paid in Full while Lillian Albertson is on a vacation. Miss Albertson will return to the company on Aug. 17.

Edward Pepe is elaborating the one-act piece, The Mallet's Masterpiece, into a three-act play. William Farnum has been playing the sketch in vaudeville and may appear in the longer play.

Dodson Mitchell has been engaged for All for a Girl, the new comedy by Rupert Hughes, in which Douglas Fairbanks will be starred.

After trying his hand as a house painter, journeyman tailor, candy maker, farmer, inventor, lightning rod agent, machinist, broker, novelist, historian, aged Thomas C. Rice, living in wealth and retirement at 214 West street, Worcester, Mass., has become a playwright at the age of eighty-two. After living the allotted four score years his wife challenged him to try the vocation of playwright. He accepted, with the result that four dramas have come from his pen. Two of these are founded on the biblical his-

tory of Esther and Abrahams. Savior's Choice is a Hindu legend. The fourth is called Mexitil, and is founded on the conquest of Mexico. This latter play is being read by a Boston dramatist and is said to possess merit.

Violet Grey has been engaged as leading woman in Her First False Step.

Deiancy Barclay has been re-engaged for Why Girls Leave Home.

Paid in Full will be removed from the Astor to Weber's Theatre on Aug. 17.

C. R. Webster and Mrs. Webster have been spending a week with Jenny Dunbar at her Summer home, The Pines, near Milan, Ohio. Mr. Webster was on his way to Chicago, where he has begun rehearsals with the new play, Captain Clay of Missouri.

Kyle Opera House, at Beaumont, Tex., was entered by burglars recently and furniture and properties valued at \$300 were stolen. The goods were later discovered at a junk shop.

Among the engagements made by Samuel Rork for Prince Hamburg are Frank Taylor, Jeanette Bagard, Harold Visard, Arthur Donaldson, Fletcher Norton, Marion Garson, William Sloane, Leona Stephens, Florence Morrison, Clara Grenville and E. O. Wallace.

Joseph Russell Hayne, the Columbus, Ohio, correspondent of THE MIRROR, has been engaged by The Advertising World for a series of articles on the advantages of advertising. "Advertising a Business College" is the subject he treats in the August number.

Leo C. Teiler, proprietor of the Broadway Theatre, Brooklyn, announces the engagement of his daughter, Gertrude, to Asher Marks, of New York. The wedding will take place in the Fall.

Republican captains of the Thirty-fifth Assembly District of The Bronx had a theatre party at the Herald Square Theatre last Thursday night.

Mr. and Mrs. Hal Stevenson have returned to their home at Morris Heights, New York City, after a very satisfactory Summer stock season.

Laura Guerite has been engaged to play the part of a gypsy boy in a new musical comedy to be produced this Fall.

Joseph Allenton has been engaged by Daniel Frohman and will act as stage manager of one of The Thief companies this coming season.

John Pollock, now press representative at the Victoria Theatre, will take general charge of the publicity department of Wagnalls and Kemper after Aug. 15.

Will Deshon and Charles D. Pitt have closed contracts with Martin J. Dixon to install a stock company at the Academy of Music, Lowell, Mass., for a season of thirty-five weeks, commencing on or about Aug. 29.

Grace Hawthorne has written an impressive ode entitled "March On, America!" which has been illustrated in the form of a fan, bearing the portraits of Taft and Sherman, and is being put out for campaign purposes.

Miss Adele Block is touring in an automobile from Indianapolis to New York as the guest of Saude Williams, of the former city.

A son was born to Mr. and Mrs. Edwin Crickard (Mabel Findlay) on July 17.

The title of That Little Affair at Boyd's has been changed to Tiecy. The first performance will be in Chicago on Labor Day.

A Midsummer Night's Dream was arranged for presentation in a grove at Fort Washington, L. I., last night for the benefit of the Church of St. Peter of Alcantara. It will be repeated to-night and to-morrow night.

Gus Hill will produce Colonel Milliken's play, The Divorce of the Belmonts, in New York city shortly after election. The theme of this play is the present condition of the divorce law in the United States and shows how a man may be married in one State, divorced and remarried in another, and is a bigamist in another.

Frank Harcourt had a surgical operation performed while playing Butte, Mont. He has resumed work.

The Gotham Stock company, which will open in Gotham Theatre, Brooklyn, is headed by Emma Bell. The engaging of the company was completed last week by Hugh Swayne, of Swayne and Barrymore.

Hortense Clement has signed for the leading part in the Arizona company which Hollis Cooley will start on tour on Aug. 4. The company will play through to the Coast.

James H. Morrison and Louis K. Conaugh arrived in New York last week from Portland, Me., where they have been with the Jefferson Theatre Stock.

Otto F. Hoffmann, who played the title role with Josephine Cohan in The Friend of the Family, left for Chicago last Saturday to start rehearsal for the Professor in A Broken Idol, B. C. Whitney's new musical comedy.

Albert Phillips has been engaged as leading man for the Marlowe Theatre, Chicago, for the coming season, William Ingersoll returning to the Chestnut Street Theatre Orpheum Stock, Philadelphia, in September.

Julia Sanderson has returned to New York after a vacation spent in Springfield, Mass.

Mrs. Rómulo Pachano, author of the original of the farce Incog, saw the performance of its musical version, Three Twins, at the Herald Square Theatre Friday night.

Mac Murray, of The Folies of 1908, has gone to Lake Champlain for a short vacation.

Julia Blane and Evelyn Wallis returned last Tuesday from Portland, Me., where they have been with the Jefferson Theatre Stock. Miss Wallis is to be with The Right of Way the coming season.

Mrs. May Waters, wife of Tom Waters, the well-known comedian, was operated on at the State Hospital, Ashland, Pa., on July 25. The operation was performed by Dr. J. C. Biddle, surgeon-in-chief and a life-long friend of Mr. Waters' family. Mrs. Waters stood the ordeal bravely and her speedy recovery is anticipated.

She will not be seen on the stage this season, but will travel with her husband, who stars in Coming Thru the Rye.

The season at the Fourteenth Street Theatre will begin on Aug. 16 with a new play by Charles E. Bianey, Tennessee Tom, starring Lottie Williams.

The Shoemaker company will inaugurate its season at Philadelphia on Aug. 10 under the management of Barlow and Wiswell. Lew Welsh will once again be found playing the leading role. His supporting company will include Allen Campbell, Harry Knapp, William Cahill, George Phelps, Thomas Daughtry, George Taylor, Kada Clarke, Estelle Sprague, Mae Keene and the Capital City Quartette.

Will A. Page announces that his Summer stock company, now playing at Ford's Theatre, Baltimore, will not leave that city at the end of this week, when the contract at that theatre expires, but will move to the Auditorium Theatre, opening on Aug. 3 for an indefinite season. James A. Kerman has announced that he means to make the Auditorium a stock theatre for Winter as well as Summer, and the engagement of Willette Kershaw and the other Page players is the preliminary step in this direction.

"Not since the days of Hazel Kirk," says Gustave Frohman, "have I found audiences so enthusiastic over a play as The Gates of Eden, and is said to possess merit.

Violet Grey has been engaged as leading woman in Her First False Step.

Deiancy Barclay has been re-engaged for Why Girls Leave Home.

Paid in Full will be removed from the Astor to Weber's Theatre on Aug. 17.

C. R. Webster and Mrs. Webster have been spending a week with Jenny Dunbar at her Summer home, The Pines, near Milan, Ohio. Mr. Webster was on his way to Chicago, where he has begun rehearsals with the new play, Captain Clay of Missouri.

Kyle Opera House, at Beaumont, Tex., was entered by burglars recently and furniture and properties valued at \$300 were stolen. The goods were later discovered at a junk shop.

Among the engagements made by Samuel Rork for Prince Hamburg are Frank Taylor, Jeanette Bagard, Harold Visard, Arthur Donaldson, Fletcher Norton, Marion Garson, William Sloane, Leona Stephens, Florence Morrison, Clara Grenville and E. O. Wallace.

Leo C. Teiler, proprietor of the Broadway Theatre, Brooklyn, announces the engagement of his daughter, Gertrude, to Asher Marks, of New York. The wedding will take place in the Fall.

John Pollock, now press representative at the Victoria Theatre, will take general charge of the publicity department of Wagnalls and Kemper after Aug. 15.

Will Deshon and Charles D. Pitt have closed contracts with Martin J. Dixon to install a stock company at the Academy of Music, Lowell, Mass., for a season of thirty-five weeks, commencing on or about Aug. 29.

Charles Wesley Piquet and Juanita Bush, both members of a musical stock company, were married at Jackson, Mich., on July 5.

Among the musical attractions announced for an early appearance in America is Micaliglio and his band. The organization will be heard in the leading cities during the months of September, October and November. The conductor, Joseph Micaliglio, is a noted composer and bandmaster in Italy and has but recently completed a tour of the Old World, meeting with signal success. At the last Mondiale International Band contest in Paris Micaliglio with his musicians captured the first prize in competition with more than fifty other bands.

Anabelle Whitford, of The Folies of 1908, was thrown from an automobile on her way to the theatre Saturday night. A sprained ankle was her only injury.

The members of the London Gaely company that are to appear in The Girls of Götterberg here in September sailed for New York last week on the *Hirria*.

Colin Kemper has returned to New York after a two months' absence in Oswego.

Mr. and Mrs. F. C. Whitney sailed for the United States on the *Baltic* last Thursday. Before leaving England Mr. Whitney contracted with Marion Terry to appear in the country in Paul Bouchier's dramatized novel, "On Divorce." Nellie Roinard he also engaged to appear in the musical version of Bernard Shaw's "Arms and the Man."

Lillian Russell sailed from Cherbourg on the *St. Paul* last Saturday. She will open in Wildfire at the Liberty Theatre on Labor Day.

Madge Carr Cook will remain in England until November and will then return to America to appear in a new play, The Old-Fashioned Mother, by Mrs. Flexner.

Arnold Daly will sail for the United States this week on the *Bretagne*.

Eleanor Robson will return to America on the *Carmen*, sailing on Sept. 18.

Dalis, a French adaptation by Gabriel Nigond of Constance Lounsbury's play, was produced at the Théâtre de la Verdure, near Paris, on July 25. M. de Max played Samson and Céleste Laprade the title role.

M. M. Thelie is planning to star Bonita in a new musical play, The Girl from Williamsburg, later in the season. The play was tried out in Brooklyn last Spring at Payton's Lee Avenue Theatre, and was successful. Its title will be changed to The Girl from Georgia.

Malvina Stoltz has been engaged by David Belasco as business manager for David Warfield.

Legrand Howland, a young American composer, arrived in New York last week after spending several years abroad. His grand opera *Sarons* has been sung in fifteen European opera houses.

John H. Blackwood was in New York last week arranging for the opening of a stock company at the new Auditorium in Los Angeles. Mr. Blackwood until recently has been stage director of the Belasco Theatre in Los Angeles. Engagements for the company are being made by Mrs. Packard.

Kitty Cheatham will return to America on the *Adriatic*, sailing next Wednesday. She will fill several engagements at Bar Harbor.

Yvonne de Treville has been re-engaged for the season of opera at Brussels, Belgium.

Simone, the French actress, is expected in America this Fall to appear in The Thief, in French, and in several other French plays.

Gerald Griffin has gone to Labrador for a week's visit before returning to New York.

Adelaide Wilson, a daughter of Francis Wilson, returned to New York last Wednesday after a visit to Europe.

The roster of Billy the Kid, with LeRoy Sumner (management: Charles H. Wuerz), is as follows

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Editor.

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## MIRROR SUBSCRIPTIONS FOR THE SUMMER

Members of the profession may subscribe for THE MIRROR from this office for August at the following special terms: 45 cents, payable in advance.

## PROFESSIONAL ISOLATION.

SOMETHING quite beyond the imagination of members of the dramatic profession accustomed to pursue their vocation in the larger centres of stage activity is disclosed in a letter to THE MIRROR from an actor whose name it is not necessary to divulge.

This actor is meeting an experience which has amazed him as it will amaze others who read of it. A month or so ago, with his wife, he joined a repertoire company going out of Chicago, to remain with it for the summer. This repertoire company the actor describes as one of the most successful organizations of its kind in the country. "It has entered upon its third season," says the actor. "Its second season, which filled a full year, was ended three weeks before the one now current. My wife and I," continues the actor, "are the only new members to join this company since its organization, the other eight members having been with it continuously from the first. These actors are as good players as the average of those who go out of New York with similar companies, and the salaries they receive are as high as those usually received by repertoire players. Moreover, since its organization this company's management has not missed a salary day."

From the foregoing but a commonplace state of facts is shown; yet, in the further disclosure of this actor lies the matter for wonder. Not a single member of this company, the actor adds, had any knowledge of the more prominent players of the profession. The names of actors ordinarily distinguished were strange to them. But two or three of them had ever heard of the most distinguished player in the country. One famous actor, recently deceased, two or three in this company had heard of, but supposed he was a writer of successful melodrama!

"I became aware of this general and almost inexplicable lack of acquaintance with the names and work of the larger personal-

ties of the stage," says this actor, "in the course of casual conversation. I was appalled, and I determined to keep from talking with my associates upon any subject that might lead to a further revelation of ignorance on their part in regard to persons and matters concerning whom and in respect to which there should be a natural interest and a certain amount of consequent knowledge."

The state of facts revealed in the foregoing may seem incredible, yet it is no doubt true. It is probable even that there are among the audiences to which this repertoire company plays in remote towns many persons who have a wider knowledge as to the larger or more generally popular personalities of the stage than these players have; not that these auditors have seen the more prominent actors, but because they have read about them even in the most local of newspapers, whereas the members of such a repertoire company live more absolutely within themselves and their immediate work, and newspapers to them have an interest only in so far as they themselves figure in the publications.

The lives of too many people of the theatre, some of them more or less widely known, are restricted in elements of interest. They exist in small circles of effort. But this example of professional isolation is perhaps the most astounding yet made known.

## FALSE PRETENSES.

A CORRESPONDENT legitimately calls the attention of THE MIRROR to the injury imposed upon actors and companies of unquestioned merit by the boastful announcements of inferior players and combinations in the smaller cities.

This correspondent incloses a "folder" issued by a "star," claimed to be "supported by the only cast of representative Broadway artists playing melodrama at popular prices." The "star" is announced as from one of the most prominent of New York theatres, the phraseology enforcing the impression that she was a stellar attraction there for several seasons. Although this actress might have had a minor position in the companies at the prominent theatre named, she was by no means famously associated with it.

The company announced with this star so pretentiously is made up of actors of formerly minor association with well-known plays and players, but in the folder they are set forth as former leading men and leading women in those associations, or otherwise very prominent.

The public before which these misrepresentations are spread has no means of knowing their lack of verity, and naturally is disappointed at the work of the actors so presumptuously heralded.

And as a consequence, when players who really have held metropolitan positions of artistic responsibility and dignity visit the places where such pretenders to high standing have failed to make good their claims, they are likely to be received by small audiences who are hard to convince as to the standing and desert of their dramatic entertainers.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impudent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

J. J. S., Lowell, Mass.: Theresa Vaughn died on Oct. 4, 1908.

JOSEPH BRADY, New York City: Paul M. Potter was born in Brighton, England, on June 2, 1853.

JOSEPH SANTLEY, Chicago: Maude Adams' summer home is at Onteora Park in the Catskill Mountains and at Ronkonkoma, L. I.

J. J. HOLMES, Boston: The side you take in the argument must be the wrong one, as Lawrence Barrett never saw Macready.

I. J. R., New York City: Joseph Jefferson and Mrs. John Drew played The Rivals at the Tremont Opera House at Galveston, Tex., on Feb. 8, 1892.

F. KERSHNER, Normal, Ill.: Box 214: THE MIRROR is unable to furnish you with information as to the present occupation or whereabouts of Clifford Russell Sage.

C. R. CHADWICK, Quincy, Ill.: Alexander Salvini made his first New York appearance as Hamlet at a professional matinee given at the Grand Opera House on Thursday, April 25, 1895.

O. U. KING, New York City: THE MIRROR does not keep a record of the salaries paid to members of the profession. For information regarding the actress named apply at the Shubert offices.

M. G. RAPTER, Chicago: Delta Fox (Mrs. J. D. Levy) was born at St. Louis, Mo., on Oct. 12, 1871; made her first appearance on the stage at St. Louis in 1879 as the Midshipmite in H. M. S. Pinafore. From about 1886 to 1904 she was not seen on the stage owing to illness. On Sept. 30, 1904, she reappeared at the Princess Theatre in New York city as Billie and Little in West Point Cadet. She has lately appeared in vaudeville. Madame Ristori died in Rome on Oct. 9, 1908.

E. F. L., New York City: The list of theatres which have had fires since January, 1908, are: The Medford Boulevard, at Boston; the Bradford, at Bradford, Ont.; the Rhodes, at Bovertown, Pa.; the Politean, at Valparaiso, Chile; the Thurmond, at Thurmond, W. Va.; the Park's, at Louisville, Mo.; the Athenaeum, at Lancaster, Eng.; the Greenup, at Greenup, Ill.; the Saxe-McLinen, in Germany; the Opera House, at New London, Mo.; the Olympic, at Springfield, Ill.; the Gem, at Ferguson Falls, Minn.; the Drury Lane, in London; the Nixon, at Tarentum, Pa.; the Bijou, at San Bernardino, Cal.; the Fairystock, at Memphis, Tenn.; the Majestic, at St. Louis, Mo.; the Marz, at Wyandotte, Mich.; the Ridgeway, at Colfax, Wash.

"I became aware of this general and almost inexplicable lack of acquaintance with the names and work of the larger personal-

## PERSONAL



## THE PRIARS' MEETING.

WILTON LACKAYE DISCUSSES CHARACTERISTICS OF AD-

VANCE AGENTS, AND OTHERS DISCUSS THE SUBJECT.

At the regular weekly gathering of the Friars, held at the Monastery, 107 West Forty-fifth Street, last Friday evening, Wilton Lackaye was the guest of honor and delivered a brief address on "Agents I Have Caught Up With." There were no casualties.

The Friar Abbot, Charles Emerson Cook, presided and called upon Friar Frederick Donghey to introduce the speaker of the evening. Friar Donghey traced the career of Mr. Lackaye from the time when he gave emphasis to the first syllable of his name, when as a humble member of the Midtown's Picnic company it was his privilege to support Harry and Fay for a small weekly stipend. Friar Donghey added that since then many agents had been eager to be in advance of Mr. Lackaye—that is, all but those who had already worked for him.

Mr. Lackaye spoke for twenty-four minutes and told the Friars why he loved press agents and explained how it happened that the impression had gone forth that he was opposed to all agents and had even complimented a useless dog of his by calling him "Agent." The explanation proved satisfactory, inasmuch as Mr. Lackaye admitted that he wished to be caustic at the expense of an aggressive agent who had found fault with the aforesaid dog. Mr. Lackaye placed himself distinctly and eloquently on record as the friend of the advance agents, declaring that they were needed in the profession, that they were becoming better and better every year, especially as so many well equipped newspaper men were now entering the ranks of agents. He admitted that the actor needed the agent and that the agent needed the actor, especially once a week, usually on a Tuesday. The agent, according to Mr. Lackaye, was constantly developing as a man of importance in the theatrical world, and all the big managers found it necessary to trust wholly to their skill and activity in promoting their great enterprises after the latter were taken from New York.

Friars Jean Hayes and George Henry Payne replied to Mr. Lackaye's remarks in a merry, appreciative vein. Friar Payne complimenting Mr. Lackaye as a man who had improved upon Victor Hugo and who was himself one of the best promoters of publicity in the country.

On Saturday evening, Aug. 1, the Friars will have a smoker in charge of Friar Lew Dockstader, who has promised to prepare an elaborate programme.

Since the Friars moved into their new quarters at 107 West Forty-fifth Street many of the members and others have donated books and the Friars now have a library of over 500 volumes. This library is still growing, and the Friars have found it necessary to elect a librarian in the person of Edward Freiburger. Mr. Freiburger announces that contributions of books, especially those pertaining to the drama, will be welcomed.

## SOME VERIFIED PIRACIES.

The following list of verified piracies has been furnished Joseph R. Grismer by W. J. Ellerford, a prominent repertoire manager of the Pacific Coast:

June 8—Ed. Redmond company, Yosemite Theatre, Stockton, Cal., A Gilded Fool.

June 10—King Stock company, Opera House, Eureka, Cal., Prince Otto; also advertised The Old Homestead.

June 11—Whitaker Stock company, Chester Avenue Theatre, Bakersfield, Cal., Captain Swift; also advertised All the Comforts of Home and The Man from Mexico.

June 14—King Stock company, Opera House, Eureka, Cal., The Old Homestead.

April 6—Ed. Redmond company, Opera House, Fresno, Cal., Charley's Aunt.

June 2—Gerald R. Lumley, Opera House, Porterville, Cal., The Christian.

June 1—Whitaker Stock company, Opera House, Bakersfield, Cal., Zaza.

April 4—Lumley Stock company, Opera House, Petaluma, Cal., in Missouri.

May 2—Georgia Harper company, Theatre, Marysville, Cal., Trilby.

April 3—Georgia Harper company, Opera House, Carson City, Nev., The Nevada Girl (The Girl of the Golden West).

May 3—Charles King Stock company, Margarita Theatre, Eureka, Cal., Barbara Freethie.

June 11—Marvin Welt, Opera House, Winnebago, Nev., The Girl of the Golden West.

April 6—Alsky Players, Theatre, Jose, San Jose, Cal., The Texan (The Squeez Man); Lumley Stock company, Hill Theatre, Monterey, Cal., Peaceful Valley.

Since the organization of the National Association of Theatrical Producing Managers, Mr. Grismer has been particularly active in searching out and stopping piracies.

## SUIT OVER PAID IN FULL.

A suit to recover profits from Paid in Full, now playing at the Astor Theatre, was filed on July 22 in the United States Circuit Court by Florence Gerald Clarke, the dramatist and writer, through her counsel, ex-Judge Dittenhofer, of Dittenhofer, Gerber and James.

Miss Clarke, who is better known as Florence Gerald, alleges in her complaint that Paid in Full is an adaptation made without her consent from An Idol of Clay, written by her in 1903 and copyrighted in 1907. Besides demanding the profits from Paid in Full the plaintiff asks for an injunction to prevent further production of that play under any title whatever.

The defendants named in the complaint are Eugene Walter, who wrote Paid in Full, and Lincoln A. Wagenhals and Colin Kemper, who are proprietors and managers of the Astor Theatre, where Paid in Full has had a run of nearly four months.

Miss Gerald said yesterday that she had not entered suit until she had collected absolute proofs of her rights in the case.

## GREEN ROOM CLUB'S CLAMBAKE.

A feature of the Green Room clambake held at Asbury Park on July 25 was the presentation of a set of silver to Hollis E. Cooley, the retiring president of the club, by Herbert Hall Winslow, the present prompter, on behalf of the members. Women were included in the entertainment for the first time in the history of the club. Mr. Cooley, Mr. Winslow and James D. Barton made speeches. Among those present were: Gus Edwards, Mr. and Mrs. Hollis E. Cooley, Frank Stanley, Ethel Palmer, Arctic Hall, Mr. and Mrs. A. H. Judah, William Kraus, Bonita, Charles Dickson, Leo Edwards, Louis Heyman, Robert L. Turk, M. Sachs, M. M. Theis, Victor Mosley, Herbert Gorbett, T. W. Dinkins, Templar Saxe, Orme Butler, Tom Hadway, Mr. and Mrs. Hart, R. C. Vignola, Arthur Wood, Hal Pierson, H. Steinman, Orville Harold, Mr. and Mrs. Frank Russell, Florence Weston, Mr. and Mrs. Al H. Wilson, Ralph A. Stuart, Max Armstrong, Will R. Wilson, Louis Dohlin, Ethel Hall, George Behan, Mr. and Mrs. George Walker, Mrs. Robert Murphy and Joseph Cawthon.

## A NEW ACT FOR VIOLET DALE.

Violet Dale will present and appear for the first time in the one-act musical comedy entitled A Mexican Tangle, by Victor Smalley and Bernie Adler, at Proctor's Theatre, Newark, Aug. 16. It is a protean act in "one," suggested and staged by Miss Dale, in which she will make six distinct changes. Special scenery will be carried for the act and the company will comprise four people.

## HITCHCOCK TRANSFERS ESTATE.

A bill of sale from Raymond Hitchcock to Henry W. Savage has been recorded in the County Clerk's office at Mineola, L. I. The bill includes all household furniture in the actor's house at Great Neck. It is dated Oct. 29, 1907. On the same date Mr. and Mrs. Hitchcock conveyed to Savage, by quitclaim deed, all their title and interest in the land at Great Neck.

## THE USHER



Henry Arthur Jones is one of the most persistent among English advocates of a National Theatre. He lets pass no opportunity to speak or write on this subject, and incidentally about the state of the drama in England also.

At the recent Maccabean dinner in London, responding to the toast, "The Drama," Mr. Jones paid tribute to the Jews, both for their work in the theatre and as supporters of the stage; and having thus "done a little Hebrewizing," as he put it, he tried "to do a little Hellenizing."

The English drama, he said "very much resembles our own private characters: it seems to stand in need of constant reforming and improving." But in spite of good intentions on the part of all, Mr. Jones did not see that those concerned got much "farrander" either with their own characters or with the English drama.

Mr. Jones said he had often been called "an enemy to amusement," but he denied the imputation. He declared himself the sworn brother of the man who declines to be bored at the theatre—the man who insists upon being interested and amused. But, he asked, "What are the things that bore a modern audience?" And he continued his queries as follows:

Why do so large a proportion of English theatregoers seem to reject plays that demand thoughtful attention, and to take a delight in entertainments that have little or no relation to the Drama, little or no relation to human life?

How is it that the general body of French playgoers can be interested and amused by plays of a higher intellectual and emotional value than the general body of English playgoers?

To sum up, How can the English Drama be organized as a Fine Art, and as the highest and most compulsive form of English Literature?

Mr. Jones did not very definitely answer his own questions. He referred to the dictum of Matthew Arnold: "The Theatre is irresistible: organize the Theatre," and would amend it thus: "The Theatre is irresistible, the Drama is irresistible: establish sound and just relations between your Drama and your Theatre; organize your English Theatre, and organize your Drama with it."

The great question was as to how this might be done. The great popularity of certain forms of entertainment, he said—notably musical comedy—is due to the alertness and vivacity of the actors. Serious drama is not merely serious; it seems to be dead; whereas musical comedy is alive by reason of its vivid interpretation. The French actors in London had shown playgoers something different from their own. The English should awaken to the fact that they had something to learn. It is not what an author has written that gets home to an audience; it is only that part of it which happens to be vitalized by the actor that crosses the footlights and gets home to an audience. Whether England had a National Theatre or no, Mr. Jones most strongly urged the necessity for some school where young actors and actresses can have constant practice in public to show what stuff there is in them.

From this it will be seen that Mr. Jones is harping upon a truth self-evident and long apparent as to the whole English-speaking stage—the lack of actors who are interpreters.

He draws an amusing picture of the fight for a National Theatre. "I sometimes picture to myself," said he, "the staunch adherents of a National Theatre gathered together like the builders of the Wall of Jerusalem, laying a brick with one hand, and holding a sword in the other, while the adversaries and scoffers are crying out like Sanballat and Tobias, 'What do these feeble Jews? Will they fortify themselves? Will they revive the stones out of the heaps of rubbish?'"

And in moments of depression he had an uncomfortable vision of a deserted, windswept National Theatre, with tumbled scaffolding on half-built walls, and "a few of us unemployed dramatists still laboring for love at the work." Here is the picture he draws of his contemporaries on the scene:

Bernard Shaw, with his gripes all gone, half-heartedly stirring a heap of stodgy mortar, and not able to extract a single paradox from it; Pinero with his foot on a spade, sadly musing that the St. James' Theatre was a far more snug abode for a serious dramatist; Sutro thinking that even the walls of Jericho were more substantially built than the walls of a National Theatre; Barrie, cured of his delightful fantasy, and brought face to face with the bare reality of a heap of shavings; Granville Barker striking work and slouching off to America; Zangwill, languidly dangling a plumb-line from the half-finished first story, and dreaming of Zion; and myself, staggering up a rickety ladder with a box of tricks, and dropping off to breathe my last gasp in the ditch at the foot.

In his moments of exaltation, however, Mr.

Jones conjures a different picture, a Temple of the Drama, subsidized by the State, where will be constantly played the masterpieces of poetic and modern social Drama, so that trained and cultivated authors, trained and cultivated actors, trained and cultivated playgoers, trained and cultivated critics, may meet within its walls and exchange felicitations.

Professor Richard Burton, head of the English department of the University of Minnesota, whose interest in dramatic subjects was recently noted in *THE MIRROR*, has been lecturing at Los Angeles in pursuance of his Summer avocation, and with interesting results.

Professor Burton's discussions on the drama apparently are deeply suggestive beyond their immediate appreciation. The Los Angeles *Graphics*, in an editorial note, says that, surprising as it may seem, "the best sellers" at the book stores in that city during Professor Burton's sojourn were plays.

"The run began last week," says the *Graphic*, "immediately after Professor Burton delivered his first lecture. One who has a distinctive book buying clientele tells me that the demand is for anything and everything—Ibsen, Maeterlinck, Sudermann, Bernard Shaw, Oscar Wilde—anything. These talks of Professor Burton will clear the shelves of Burton's sojourn were plays."

Next to the representation of plays of the better class as an influence to win desirable persons to the theatre, is the work of a man like Professor Burton in making such plays known and differentiating them from inferior drama.

## ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 550 Seventh Avenue, New York City.

Tea was served as usual at the headquarters of the New York Chapter last Thursday, and a goodly number of members now in town were present. Mrs. J. Alexander Brown will be hostess next Thursday. Members and their friends are cordially invited.

Dates for the Summer meetings of the New York Chapter, "Open Door" (memorial social in tribute to Mrs. W. G. Jones), are Aug. 11 and Sept. 8, at St. Chrysostom's Hall, at 8 P.M. These quiet evenings of happy reminiscence peculiarly appeal to the Alliance friends, both old and young, of her whose noble name they honor; friends of the honored lady whom they commemorate, and music and some fitting literary or dramatic words are generally sure to make the hour a pleasant and a beneficial one. Talent is voluntary and always a welcome. All good Alliance people are urged, because they loved and honored her, to come and share and help to make the pleasure of our "Open Door."

The August Chapter Conference meeting date is Thursday evening, Aug. 13. To ascertain the probability of a quorum, members expecting to be in town on that date are requested to notify Miss Drescher, secretary, by Aug. 4. The New York Chapter directors will meet on Wednesday, Aug. 5, the National Council on Friday, Aug. 7.

## THE PRODUCING MANAGERS' ASSOCIATION.

William A. Brady, in an interview last week, had this to say about the work of the National Association of Producing Managers: "We've had less than a year of corporate existence; but in that short time we have proved what I have always contended—that the theatrical business could be effectively riden of all its many and peculiar phases of petty dishonesty if the producers would only stick together and work for the good of all. We have obtained eleven convictions for piracy in the federal courts; not fewer than nineteen fly-by-night managers are either in jail or on bail awaiting trial for the unlawful use of copyrighted plays; three others have fled the jurisdiction of the United States; the Canadian duty on scenery used by American companies crossing the border has been abolished, and the Canadian Parliament will, when it re-convenes, take up the subject of reducing the onerous duty on theatrical printing sent across the border. Moreover, managers of theatres in small cities have begun to get their houses in order, and are lending their aid to the general objects of the association."

## MARGUERITE CLARK.

On the first page of this week's *Mirror* is a picture of Marguerite Clark, for the past three seasons soubrette with DeWolf Hopper in Happyland. This coming season Miss Clark is to be starred in a new piece by Rita Johnson Young, a play of college life that is now being completed, but for which no title has been selected. Miss Clark was born in Cincinnati, and made her first stage appearance with the Aborn Opera Company. She then found a position in The Belle of Bohemia and later joined the company playing the Burgomaster. After that she was with Dan Daly in *The New Yorkers* and then joined DeWolf Hopper in Mr. Pickwick. She played Mataya in *Wang* and then went with Babes in *Toytown*. Her greatest success has been as *Sylvia* in Happyland, and even more success is predicted for her starring venture.

## FAUST IN STREET CLOTHES.

Olga Verne-White Faust company left Detroit on July 8 for Fort Williams, Ontario, for the opening of their season. The next stand was at Kenora, Ontario, a distance of 300 miles from Fort Williams, the company leaving after the performance and arriving the following morning. On arrival it was found that the trunks containing the wardrobe had been mis-carried by the railroad company. The baggage could not arrive in town in time for the performance. The house being sold out, the company finally concluded to give the performance in street dress, relying upon scenery and electrical effects. Announcement was made to the effect and the play was given in full to the entire satisfaction of the audience.

## BISHOP POTTER DEAD.

The Right Rev. Henry Codman Potter, Bishop of the Protestant Episcopal Diocese of New York, died at his Summer home, Fernleigh, Coopersburg, N. Y., on July 21. As national president of the Actors' Church Alliance he evidenced the widest sympathy with the profession of the theatre and devoted much energy to the uplifting of the stage. He was a close friend of many of the best known actors of the country, and a friend, too, of many of the humbler members of the profession. His remains have been placed in a receiving vault and a public funeral will be held later on, probably in the crypt of the Cathedral of St. John the Divine.

## VIRGINIA HARNED ASKS DIVORCE.

Virginia Harned has filed in the District Court of Nevada, a suit for divorce from her husband, E. H. Sothern. The complaint was sealed when filed, but it is said that incompatibility is given as the grounds. Mr. Sothern has filed a demur.

Henry Crosby, Mabel Dillingham with Kirk Brown.

## THE LONDON STAGE.

## MIDSUMMER DULLNESS CONTINUES TO THE DISCOURAGEMENT OF MANAGERS.

The Olympian Games Affect Attendance—The Franco-British Exposition—Two One-Act Plays—Pinsford Revived—Pupils of Acting Heard—Vaudeville and Variety Matters—Dore Davidson and C. Leonard Fletcher Make Hitst

(Special Correspondence of *The Mirror*.)

LONDON, July 18.—The only business which I have to chronicle this week is (alas!) bad business. The only chances the few theatres remaining open have had of making any money at all towards their expenses have occurred during the last few nights, when England's tutelary genius, Jupiter Pluvius, poured forth soaking showers and thus drove into the theatres and the music halls those people who had not already gone home to stop there, as many of them had.

On most days, amusement seekers have steadfastly avoided all indoor amusements except certain side shows at the great Franco-British Exhibition at Shepherd's Bush and the smaller but equally satisfactory Hungarian one at Earl's Court.

As regards the Franco-British Exhibition, an attempt was made at the beginning of the week to add to the shows manifold attractions by the much boomed Olympic sports in the vast Stadium which Impresario Kiralfy has put up there. But in spite of the high class of the competitors (American and otherwise), and notwithstanding the many American and other visitors now crowding London after all the preliminary press-gush showered upon these sports, they have—up to now—proved a dire failure financially, though they have been all right sportively. Still although only a few thousand spectators per day have been dotted about this Stadium, which can hold at least 100,000 people, those few thousands have necessarily been drawn away from the theatres and places where they ordinarily gather.

Our only new play output this week has comprised the revival of the famous Gilbert-Sullivan naval comic opera, *H. M. S. Pinafore*, at the Savoy last Tuesday and two tiny one act plays, both produced at the tiny Rehearsal Theatre in Maiden Lane, an ancient thoroughfare near the Strand. The actors in the first of these playlets, *An April Fool*, to wit, were several budding professionals at present in their early teens and described as the Youthful Players. The best of these Y.P.'s was Marguerite Adamson, who also wrote the piece.

The other one act play at the same miniature playhouse was written by J. P. Bancroft (son of Sir Squire and Lady B.), and was entitled *Penelope's Lovers*. It was produced and played in by the pupils of the School of Dramatic Art, of which G. P. B. is the secretary. It proved a pretty little piece all about a good hearted young actress who (through no fault of her own) had had a bit of a past with a capital P, but had since lived it down and earned her and her young sister's livelihood, when the cause of that past turned up and sought to lead her into similar wrong. She refused, however, and elected to marry that rather rare bird in these dominions, a really brainy and sympathetic young peer of the realm. The chief parts in this playlet were well played by Athena Seyler (who recently won this Academy's gold medal), A. Lane Cranford, who played the Cad and Wilfred Fletcher, who enacted the Peer admirably. The performance was witnessed by other distinguished folk besides Gavain. They included the aforesaid Sir Squire and Lady Bancroft, Mr. and Mrs. Cyril Maude, Edwin Terry, Jennie "Jo," Lee Critics, William Archer and J. T. Grein and sundry society and civic dignitaries.

We have also had to sample a show of acting and electionary pupils at the Playhouse, where the British Empire Shakespeare Society gave away prizes for the best renderings of bits from the Bard. We had to listen to sixty-six recitations—Sixty-six!—Count 'em! Sixty-six! in one sultry afternoon too. To add to the general joy, Dramatist Henry Arthur Jones, who awarded the prizes, said some very severe things about English actors (and actresses) and their habits of speech—especially when acting Shakespeare. Ah me! Ah, me! Happily most of the reciters showed ability. But O! Jones! O! Jones! Whyever did you go for to say such things?

Two more American comedians have been scoring in our variety theatres this week, namely, Dore Davidson in a vaudeville version of the old time play, *Monsieur Jacques*, and C. Leonard Fletcher, the brilliant quick changing monologist, both at that ancient music hall, the Canterbury.

Speaking of variety matters, the three Variety Artist Federation chiefs, Joe O'Gorman, W. H. Clemart and Wal Pink, were banqueted by their fellow members last Sunday. Dorothy Grunston, daughter of Mr. and Mrs. Kendall, goes into vaudeville at the London Coliseum on Monday. Hanako, a famous and four feet long Japanese actress, makes her English debut at the London Hippodrome on Monday.

Two more West End theatres close next Saturday, namely, the Lyric and the Hicks. The Lyric will reopen in September with Lewis Waller as *D'Artagnan* in the Duke's Motto. At the Hicks *A Waltz Dream* will be succeeded by a new musical play partly written by Comedian G. P. Huntley.

The one new play promised for next week is to be presented privately at the Adelphi. I say privately because our licensee has refused to license it if I allude to Mrs. Elinor Glyn's very own dramatization of her very own somewhat audacious romance called "Three Weeks"!

## GAWAIN.

BEN GREET GETS WONDER PLAYS.

Ben Greet has accepted dramatizations of three of Hawthorne's "Wonder Book" stories for production in this country next season. They are "Pandora," "Midas," or, "The Golden Touch," and "Baucis," or, "The Children's Paradise." Rose O'Neill, a young English playwright, made the stage versions. On the invitation of Mrs. Roosevelt, Mr. Greet's company will give a performance of *As You Like It* at Oyster Bay. Performances of several Shakespearean plays will be given at Columbia University on Aug. 3, 4 and 5.

## THREE WEEKS' ON THE STAGE.

A private performance of Elinor Glyn's dramatization of "Three Weeks" was given at the Adelphi Theatre, London, on the afternoon of June 23, with Mrs. Glyn in the role of the Princess. Charles Bryant played Paul. The piece has been forbidden by the English censor, and the "invitation matinee" was given under the direction of Charles Hawtrey. Henry Miller expects to produce it in America this Fall.

## CLARKE CARTOONED.



## H. E. WARNER'S NEW ENTERPRISE.

Henry Edward Warner, who has been general press representative for the Shuberts during the past year, will establish a news and special story service for newspapers when he retires from his present position. Donald Morris Jones, his assistant, will be associated with him. They will have offices in the World Building, and will undertake to furnish newspapers anywhere with news stories, specials, pictures, criticisms, fiction or any matter desired at space rates. Their company will be known as *Wardron Specials*.

## A STOCK COMPANY FOR THE OLD MONTAUK

Percy G. Williams has decided to organize a stock company for the Montauk Theatre in Brooklyn. Ever since Mr. Williams leased this building there has been much speculation as to what policy he would determine for this house. Brooklyn has always had a stock theatre, and Mr. Williams believes that a company of capable players will be supported in this borough next season. A company is now being organized, and among its members are several prominent people.

## IN CHICAGO PLAYHOUSES.

ADVANCE NEWS INDICATING A BUSY AND PROSPEROUS SEASON.

Road Companies Being Organized—The Art Theatre Once More—Free Admission and Modern Plays—The Music Lesson Produced—Several New Theatres Building—Engagements Noted.

(Special to The Mirror.)

CHICAGO, July 27.—Manager Harry Hamlin, of the Grand Opera House, and Business-Manager Harry Askin, of the same theatre and of the Askin-Singer company, will produce a new extravaganza on the order of *The Wizard of Oz* at the Grand Opera House next April and continue it during the Summer. The production will follow the engagement of *The Red Mill*. The new extravaganza will be written and composed by Americans, but nothing further about their identity can be ascertained.

Manager Mort Singer has made a number of engagements for selections for the road company of *A Stubborn Cinderella*, including Homer B. Mason, Jack Raffael, Grace Edmunds, Helen Sallinger, and Ethel Dovey. *A Stubborn Cinderella* will be produced in San Francisco next February. For the first time in California the Askin-Singer productions will be seen in San Francisco next September at the Van Ness. The Time, the Place and the Girl and *The Girl Question* will be played four weeks. Rehearsals were commenced to-day with John E. Young heading *The Time, Place and Girl* company, and Paul Nicholson *The Girl Question* company. Harry Hallion, George Marion's assistant, is in charge of the productions.

A new play called *The Intruder*, tried out in stock about a month ago, may be presented here in the course of the season by a well-known producer of American plays.

The prospects for *The Girl Question*, soon to be produced in New York at Wallack's under the direction of George Marion, are exceptionally bright as Harry Askin sees them. Mr. Askin has just returned from New York enthusiastic over the general conditions of preparations, and especially over the company and chorus numbers. Junie McCree, Jack Henderson, Georgie Mendun, Helen Royden, and Isabel D'Armond are in the company.

What is popularly called the art theatre has suddenly been revived, the announcement having been made last week that a series of literary plays would be produced during the coming season on the stage of Fullerton Hall, a handsome and rather spacious auditorium in the Art Institute in Lake Front Park, opposite Adams street on Michigan Boulevard. Thus the art theatre will be at home at last. Donald Robertson will be the director of the theatre and the head of the company, a position which he has earned with earnestness, high aims and persistence during the last two years. The financial responsibility of the productions and maintenance of the company will rest on the 2,500 members of the Art Institute. Performances will be given on Tuesday night of each week in Fullerton Hall and in university towns West and Northwest.

The list of plays for this theatre next season includes *Goethe's Fellow Culprits*, Sudermann's *Homer*, Hauptmann's *Fuhrer Henschel*, *Lope de Vega's Dog in the Manger*, *Esquerryay's The Stag*, *Holberg's Loquacities*, *Barber*, *Ibsen's John Gabriel Borkman*, *Moliere's Learned Ladies*, *Shakespeare's Panime*, *Aldrich's Myrrha*, *Gordon's The Fan*, *Prof. Richard Burton's Rabab*, *Cale Young Rice's Islands of Cyprus*, *Amelia Burr's The Point of Life*, *George Upson's The Tides of Spring*, *Charles Summer's The Winding Way*, and *Hamlin Garland's Labor*.

Preparations are going on for introducing musical comedy at the Olympic. The first production will be called *A New Yorker* in Chicago, by Aaron Hoffman. A short description of it which has found its way into print is "A Chicago production with a New York atmosphere"—whatever that is.

The Wolf is in its fourth week at the Chicago Opera House, with a number of improvements made by the author, Eugene Walter, who has been in the city for some time.

Lottie Faust and George Beban, two musical comedy players of exceptional popularity in Chicago, will be in Lew Fields' company when the run of *The Girl Behind the Counter* begins at the Garrick on Aug. 16.

A new musical comedy by Chicagoans, Dan Cupid, will be produced and taken on tour next season. The book is by Myra Jefferson and the music by Al G. Steiner, and both author and composer will be in the cast. The company will include John D. Taylor, manager; Cora Mitchell, Mo Lyle, Minnie Wade, May Marker, Blanch Bennett, Ethel Moore, Minnie Nebell, Drew Avery, Burt Cade, Harry Jenkins, and Robert Fitzgerald. The tour will be directed by Sherman McVean and J. N. Vetter, and will begin at Peru on Aug. 16.

Joseph Pilgrim will return to the People's as manager next season, and C. V. Nikodem will remain as treasurer.

Tom Parker, the Chicago playwright recently absorbed by New York, arrived last week to attend the rehearsals of a few of his plays, including *The Fighting Parson*, which Chicago producers are sending out this season.

Joe Haines has been engaged for Rose Melville's *Six Hopkings* company for the coming season.

Manager Howard Pew, of *Creator's Band*, is spending the Summer in Chicago. *Creator* will remain at Sans Souci until the latter part of August.

Edwin Tannhauser will take over the management of *The Bush Temple* on Sept. 1, and is expected home from New York the middle of August.

Fred Sosman is mentioned for the leading low comedy roles of the musical stock to be organized for the Olympic. Mr. Sosman has, however, accepted vaudeville bookings for all of next season in the East, beginning at New Haven.

An exceptionally handsome drop curtain, and extraordinary in size, has just been completed in the Sosman-Landsia studio for the Temple Theatre, Detroit. The effect of tapestry has been given most successfully and the design and coloring contribute richness and elegance to the general effect. The painting is called "The Disclaimer." Ladies and gentlemen sit at a table in the garden of a palace, and at one of the tables is the entertainer giving a recitation. The curtain is 36 by 45 feet.

R. C. Hers in the course of his two weeks at the Majestic laid a good foundation for future popularity in Chicago. He steadily increased in favor, a result of further evidence of talent. His characterization of the old actor in *Loin from Berlin* aroused enthusiastic applause for the host of reasons, truth, depth and the glamor of the old actor's dream of bygone triumphs.

He recited "The Seven Ages of Man" as well as *Henry Lee* in his Cyclo-Homo, and that is a sincere compliment to Mr. Hers. He also gave "The Rake's Progress" last week in response to urgent applause. The most successful comedy act on the bill was Melville and Higgins, and the big surprise was the most excellent miniature circus of the Novello's. These well-known acrobats introduced admirably trained elephants, horses and dogs with fine effect, surpassing any former act of the condensed circus kind seen here. It was fully appreciated by a big audience. There were numerous other good acts, including the Arlington Four, Jessie Lasky's Military Octette and Sursall and Rasall.

Lee Kohim, formerly of the musical stock at the La Salle, appeared at the Majestic last week in a little comedy drama, entitled *His Mother's Son*. He played the part of a young German emigrant working as a butler in a rich American family, and falling in love with the young niece of the millionaire. The part and the playlet had some good points. Bertha Johnson played the niece and Zeke Colvin the rich American. A climax was lacking, but the applause was considerable.

The *Top o' th' World* is approaching its second month at the Studebaker with continued good attendance.

Henry Mortimer, after two years' continuous engagement as leading man, has gone to Europe for the Summer.

The cast of David Higgins' new play, *Clay of Missouri*, which will be produced at McVicker's on Aug. 16, will include May Servos as leading woman, and Claire Armstrong, Margaret McDonald, Georgie Mack, Mark Smith, Fred E. Wright, J. W. Dillon, Richard Webster, Fred G. Hearn, Lew A. Warner, L. E. Atkinson, and Bert S. Franks. Jack Wyatt will create the part of Harry Banton. Two of the singers of the quartette who started with Mr. Higgins when he produced *His Last Dollar* will be in the Clay company. The new play is to remain at McVicker's several weeks.

The Great Northern, redecorated in red and gold, and with new scenery, will open for the new season on Aug. 1, with Beulah Paynter and company in a dramatization of *Lena Rivers*.

Charlotte Walker has succeeded Ida Conquest in the only woman part in *The Wolf* at the Chicago Opera House, and William Roselli has succeeded George Probert in the light comedy part.

Mrs. Mary Monroe Parker, a South Side society woman and a member of the Illinois Women's Press Association, appeared in a playlet at the Garrick entitled *The Music Lesson*. It followed a performance of *The Gates of Eden*. In the little company with Mrs. Conway were Harold Heaton, Helene Sullivan, and C. K. Duffy.

The play was written by Mrs. Marie Hubert Frohman. Mr. Heaton used to be a newspaper cartoonist here, and since has been in William Gillette's company.

Through the courtesy of J. M. Allison, manager of *The Top o' th' World*, and the members of the company, a benefit performance was given at Algonquin village for poor children.

Indebtedness is acknowledged to E. J. Carpenter for a fine (?) pen and ink sketch of a door-step which some one has put a foot through. The picture slyly suggests the title of Mr. Carpenter's success, *Her First False Step*.

Paid in Full continues in its second month at the Grand Opera House.

Ella Hugh Wood, who left this city for Europe last Spring, and played a short engagement at a London theatre, returned recently and is spending the Summer at her country house, The Wood Box, near Brookfield, Mass.

George Austin Moore, who has been in the city lately, will resume his vaudeville tour with a new song in his repertoire, "I Wish I Had a Girl," by a young Chicagoan, Grace Le Boy.

The new Lyceum Theatre, which is to be opened about Sept. 1 at Thirty-ninth street and Cottage Avenue, is being equipped with a complete set of scenery for a vaudeville house by Messrs. Sosman and Landis, of this city. The new theatre is owned by Messrs. Jones, Linick and others, who are interested in the Orpheum vaudeville theatre on State street opposite the Palmer House and a new theatre of about 800 capacity, similar to the Lyceum, on North Avenue.

The contract for the new theatre known as the Weibold, at Ashland and Milwaukee avenues, was let last week. It calls for a large building of about 1,500 seating capacity.

The New Englewood Theatre, at Sixty-second and Halsted streets, was leased for five years last week to Ed. Clifford, of Rowland and Clifford. Mr. Clifford went East immediately after securing the theatre. It is understood that the house will have traveling attractions such as are booked at the Great Northern. There will be about 1,200 seats. The exterior is handsome, and the owners say that it will have all modern improvements.

A very large number of theatregoers, especially on the North Side, will be glad to know that George Allison and Gertrude Rivers are to return to the Players' Stock at the Bush Temple next season. This engagement will do much toward reassembling the big family of pleased and regular patrons of the Bush of the seasons when Mr. Allison and Miss Rivers were there before.

Will Kilroy's production of *The Candy Kid* is at the Alhambra this week, opening the regular season.

Ringing's circus is back in town on the Northwest Side, where it is a close rival to Riverview Fair.

The bills this week: Grand Opera House, Paid in Full; Studebaker, *Top o' th' World*; Chicago Opera House, *The Wolf*; Garrick, *The Gates of Eden*; Princess, *A Stubborn Cinderella*; Alhambra, *The Candy Kid*. ORIS COUREN.

## MORE JOBS THAN ACTORS.

"I do not wish to start a controversy," said George Scolyot, the newly appointed secretary of the Actors' Society, to a MIRROR representative yesterday, "but I wish to take exception to the statement published in a recent issue of your paper that there were 'more actors than jobs' this season. For the first time, to my knowledge, in the history of the society has it been necessary to advertise for people to satisfy the wants of our clients. With us, as you can see by the advertisements in *Theater* and other dramatic papers, there are more jobs than actors. We shall do the best we can for all actors who call on us. The experiment of keeping the society offices open at night has proven a success."

## ECHO OF THE RING THEATRE FIRE.

When the Ring Theatre at Vienna burned down in December, 1881, a large amount of money was collected as an investment for the benefit of the many children made homeless and parentless by the catastrophe. Two years ago the youngest of these children attained his majority and was paid in cash his share of the common capital—namely, 12,000 francs (\$2,500). The same amount has been paid to every Ring Theatre walf previously attaining his or her majority, but the capital is not yet exhausted. A few days ago a dividend of \$175 a head was declared, and it is now figured out that the Ring Theatre wafts will receive a small annual pension for life.

## BENEFIT AT ARVERNE.

A benefit was given at Arverne, L. I., last Sunday night for the Hebrew Infants' Asylum at Rockaway. Dave Lewis acted as stage-manager and announcer and among those who appeared were Irene Bentler, McWaters and Tyson, Frank Mayne, George Monroe, The Kings, and sixteen of the chorus from *The Mimic World*. De Wolf Hopper, the three waiters from *The Girl Behind the Counter*, Lew Fields, Jessie McCoy and the Yama Yama girls, Felix and Caire, and Melville Ellis. The Casino was packed with an enthusiastic audience.

## GOLDEN GATE PROFESSIONAL CLUB.

The Golden Gate Professional Club held its regular meeting at 1416 Broadway last Sunday evening. A special meeting is called for next Sunday, Aug. 2, at 8 o'clock, when nines for the future will be discussed. Mrs. Packard requests every member to be present. It is intended to give a benefit at one of the Beulah theatres on Sept. 9, California Ratification Day, to raise funds for a clubhouse. The membership of the organization is growing rapidly and it is expected that every Californian in the profession will soon be enrolled.

## MRS. LESLIE CARTER TESTIFIES.

Mrs. Leslie Carter-Payne appeared at a hearing in supplementary proceedings before Commissioner Alexander on July 20 for examination as to her property. After a day of testifying the hearing was adjourned until Friday and again adjourned until next Thursday. The hearing is on Mrs. Payne's recent bankruptcy.

## WILLIAM WINTER IMPROVING.

William Winter, the veteran critic, is said to be recovering from his recent illness and will soon leave the California Hospital, at Los Angeles, where he was taken a week or so ago suffering from nervous shock. He has been ill since his experience in a wreck on the Santa Fe Railroad on June 28.

The *Top o' th' World* is approaching its second month at the Studebaker with continued good attendance.

## TWIRL THE ICE.

Do you know that a

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is as smooth to the taste as the finest ice cream, and just as cool and refreshing, while at the same time strengthening.

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## HAWAIIAN NOTES.

HONOLULU, July 9.—Hawaiian Opera House (W. D. Adams, manager) : Blanche Arral in operatic concert, June 30, pleased a fair sized audience. Minstrel performance by the St. Louis College Alumni Association, July 9 and 11. The Mascon by local talent, 18, 20 and 22.

Orpheum Theatre (J. C. Cohen, manager) : Lumley Stock company, with Richard Buhler, in *A Bachelor's Romance*, July 6-8. The Silver King, 9-11. Why Smith Left Home, 13-15. The company is fortunate in having two leading men, Richard Buhler and Frank Montgomery, and two leading women, Mae Keane and Louise Thornton, each artist playing three days in the week, which is a blessing to them in this tropical climate and a pleasant diversion to the habitues of the theatre. The new Art Theatre, the Empire, the California, the Royal, and the Palma theatres, all moving picture houses, are playing to vicinity.

Will M. Creasy and his wife are in town stopping at the Moana Hotel, at the beach. I called him up on the phone on the day of his arrival and asked him what he was going to do here, and he answered back: "I came down here to help you fellows do nothing." The big fleet will be here in a few days, and all kinds of characters are flocking to town, but if Creasy starts any shell games I will send him back to New York before he gets a glimpse of a Hula dance. Madame Blanche Arral is so delighted with the climate and the country that she will spend a month in Honolulu before she starts on her trip through the States.

## NEW FEIST SONGS.

It is probable that the house of Leo Feist will furnish the country with several of its popular songs this season. Several Broadway stars have selected numbers from the house of Feist, and many topliners in vaudeville will also render Feist publications.

Harry Armstrong, of "Can't You See I'm Lonely?" fame, has just completed a new song, the text of which was written by Felix F. Feist, who, in conjunction with Armstrong, wrote the "Lonely" song. Their new song bids fair to surpass their "Lonely" song in popularity. The title is "I Could Learn to Love You (If You'd Only Let Me Try)." Performers who used the "Lonely" song will be pleased to learn of their new creation.

The present march song craze of all Europe will soon be given an American bearing. Leo Feist having secured the American rights, and Felix Feist has Americanized it. It is known throughout Europe as "Ah! Si Vous Voulez D'Amour," but will become popular in America as "If You Alone Were Mine." The melody is by Vincent Scotto, who gave us "La Petite Tonkinoise" and several other successes. "If You Alone Were Mine" will be the "one big instrumental hit" if all that is said of it is true.

## BABES IN TOYLAND COMPANY.

Babes in Toyland will open at Philadelphia on September 7. The company will number over sixty people and includes Eddie Redway, Anna Lloyd, Helen McLeod, Vera Blair Stanley, Dot Quintette, Caroline Stanley, May Quintette, Vera McCall, Joe Kearney, Will H. Hafer, Leon Mayo, Howard Missimer, Lon Delmore, Will Reiss, Frank Kennard, and a chorus of thirty trained voices. Hugo Marks will be musical director, and an orchestra of six will be carried by the company.

## THE RECORD OF DEATHS.

Jessie West Covney, daughter of William West, for many years a prominent member of the Hargan and Hart company, died at a hospital in Brooklyn on July 18. Twenty years ago Jessie West was one of the best known and most popular sopranoes in the profession, and scored many brilliant successes in parts that required talent of the high order that she undoubtedly possessed. For several years past she had been a favorite member of the Lyceum Theatre Stock company in Brooklyn. Last November she slipped on an icy pavement, sustaining a fracture of the hip, the account of improper treatment kept her confined to the hospital ever since. The physician finally decided to amputate the affected joint, and two hours after the trying operation she died. Mrs. Covney had a very wide circle of friends in and out of the profession by whom she is sincerely mourned, as her lovable disposition had made her very dear to them. The funeral took place on Saturday, July 18.

## Helen Dingle.

Helen Dingle, well known twenty years ago as a comic opera singer, died on July 20, in San Francisco, in extreme poverty. She was born in San Francisco, her father being proprietor of the old Main Eagle restaurant, on Kearney Street. She made her debut at the old Tivoli Opera House in San Francisco, and became a great favorite, playing in *The Masked Ball*, *The Little Prince*, and *Belle of the Ball*. She afterward sang in New York. She married a musician named Steiglitz and retired from the stage. Her father failed in business, her husband died, and for several years she has lived in poor circumstances, taking care of her invalid mother.

## Charles B. Poor.

Charles B. Poor, a member of the William Collier company, died at the German Hospital in San Francisco on July 22. He was born in Sydney, Australia. The only relative he had living is his mother in Honolulu. He was buried in San Francisco. He was a member of the Actors' Society, and belonged to the

Elks' Lodge. He played the part of Miguel, in *The Red, White and Blue*, at the Grand on Nov. 28, 1892; Dr. Wolcott, in *On the Quiet</i*

# THE MOVING PICTURE FIELD

## TENEMENT HOUSE RULING STANDS.

Fox and Brill Asked for an injunction, but the Application Was Denied.

Justice Erlanger of the Supreme Court, July 24, denied the applications made by William Fox and Sol Brill for an injunction restraining Tenement House Commissioner Butler from revoking the permits granted to them for a moving picture show at 1498 Third Avenue, Manhattan, and at 880 Broadway, Brooklyn, as well as a "penny arcade" at 292 Broadway, Brooklyn, on the ground that the exhibitions are in tenement houses and render them unsafe to human life on account of the combustible nature of the materials used.

Among the moving picture men the decision was regarded as one of the most important in the history of the business.

The plaintiffs alleged they spent about \$20,000 in fitting up the premises and that the ruling of the Tenement House Commissioner would affect premises of the same kind in which \$1,000,000 had been expended. They said the films used were not stored on the premises where the shows took place, and that only such as were actually on exhibition were ever brought there.

Commissioner Butler relied on section 40 of the Tenement House law, which provides "that no tenement house, nor any part thereof, nor of the lot upon which it is situated, shall be used as a place of storage, keeping or handling of any combustible article, except under such conditions as may be prescribed by the Fire Department under authority of a written permit issued by said department."

Justice Erlanger, however, expressed doubt whether the running of a moving picture show involves a breach of the Tenement House law against the storing of combustibles, but held that the plaintiffs have their remedy at law if their civil rights have been transgressed.

## FILM MADE IN CUBA.

The Arrival of the Nautilus in Havana—First Spanish Ship Since the War.

(Special to *The Mirror*.)

HAVANA, CUBA, July 20.—Charles Prada, of the Costa-Prada enterprises, which has been holding the boards at the National Theatre, made an excellent film of The Arrival of the Nautilus. Mr. Prada being a practical photographer and electrician, having at the beginning operated his own picture machine, was able to obtain good results.

First, the excited, expectant crowd is seen all along the wharves, and then the office of the Captain of the Port comes into sight. That officer departs in his launch, followed by innumerable boats of all classes, gaily decorated, one of the large steamers of the Herrera Steamship Line bringing up the rear, packed with beautiful women and other guests. The fleet of welcome then proceeds out of the bay, Morro Castle being passed, and finally the Malecon, on this side of the bay, where thousands of people are assembled. A short distance out and the Nautilus is reached. A tow line is attached and the start to the city begins. Rockets are seen to explode in the air, flags are waving, and as Morro Castle is reached the firing of the salutes from the ship and fortress are plainly visible. Finally the vessel is anchored in the harbor and the city officials, committees from the several clubs, Spanish Minister and others of the Diplomatic Corps are seen on board. Subsequent scenes are the officers entering the Cathedral, where mass is said, and views of the principal decorated streets and houses of the city.

The views are well detailed and clearly brought out. Mr. Prada is now working on one of the departure of the Nautilus, which is the first Spanish ship to visit Havana since the war.

## AN ALLEGED SCARE.

Worrying Over Changes of Service by Theatre Managers?

The *News and Films Review*, a trade paper which assumes to speak for the Association side of the moving picture field, in a leading article in its last issue states that "some of the Association film renters have a bad attack of worryment because the Independents have made big gains in customers during the past five or six weeks." The paper then goes on to preach optimism, and argues that Association losses will be regained in the Fall.

Viewing the matter from a strictly impartial standpoint, *THE MIRROR* is unable to discover any remarkably "big gains" for the Independents nor any real "worryment" on the part of Association members. The truth is that changes of service have been made both ways by theatres in different parts of the country, and such changes are bound to occur from time to time so long as the field is divided into two camps. Neither side is turning out enough new subjects to supply the entire market, and managers who do not want to give the same pictures as their neighbors, or who think they can get better service by changing, will change. In the long run the best output of subjects will prove the most profitable—that is, providing patent litigation does not wipe out one side of the other.

At the present time, judging from pictures exhibited in the better class of theatres, such as the large Fourteenth street houses, the Association is furnishing a higher grade of service; that is to say, more new subjects of merit, although it must be admitted that both sides include too much trash in the films they supply their customers. It must also be admitted that those theatres that show the best pictures week after week are the ones that will make the most money in the business.

## HUMANOV'S NEW MOVE.

Traveling Companies Giving Complete Performances Will Take the Road.

The Humanovo will be put on the road playing city time and one-night stands, beginning Aug. 3. This will be independent of the Humanovo stock companies and traveling acts playing speaking parts behind the curtains in moving picture houses. The Humanovo traveling combination company will have a complete programme, consisting of taking dramatic pictures, talking and singing vaudeville pictures, Pathé spectacular pictures, illustrated songs, illustrated lectures, etc. Manager Stevens states that three other traveling companies are in contemplation. The roster of No. 1 company is as follows: Harry Bothwell, Mrs. Bothwell, William Walsh, Melville Hunt, Jessie Fremont, Charles Bassett, Frank Hughes, Francis Woodbury.

## "ANTI-NOISE" MOVEMENT.

Sometimes the introduction of effects by the orchestra or by stagehands back of the curtain can be overdone. At the Grand Opera House the other night, when Edison's film, Crossing the Plains in '49, was being shown, the din and racket intended to represent rifle shots was strongly objected to by the audience, and cries of "cut it out," "stop the noise" and "keep still" were shouted from different parts of the house. Objection might also be made to horrible attempts to represent dog barking and groans by people, which are frequently heard in Keith and Proctor and other houses.

## INDEPENDENTS TALK OF ORGANIZING.

The *Moving Picture News*, a trade paper devoted to the interests of the Independents, is urging a national organization of independent renters as a matter of protection against the efforts of the Association.

## NOT ENOUGH NEW FILMS

A Moving Picture Man Shows by Figures the Demand for New Subjects.

The proprietor of a firm exchange with a head for figures, commenting on an article published on this page in a recent issue of *The Mirror*, in which the number of new film subjects put on the market in one year was estimated at over 2,500, calls attention to the fact that even this large number is hardly sufficient, under present conditions, to supply some of the larger moving picture theatres with entirely new subjects all the time. This condition of affairs was referred to last week in *THE MIRROR* in noting the change of the Unique Theatre on Fourteenth Street from Association to Independent films, but the gentleman mentioned above goes into the subject more in detail.

"There are," said he, "about twenty-five reels of new subjects produced in this country and Europe each week. Of this production a little more than half is manufactured by the Edison licensees, or to be more exact, an average of thirteen reels per week. Now let us consider a theatre that uses three reels at a time and changes three times a week, as many large houses do. This means that the theatre in question requires nine reels per week, leaving but little chance for selection. In cases where two theatres using the same service are located close together, it follows that they must be embarrassed by being obliged to exhibit the same films, or else they must resort to old films."

"Yes; it is true that most moving picture houses only show two reels at a time, and some of them only one, but such houses are more numerous and the difficulty of supplying them with films that have not been exhibited in their towns or neighborhoods, is equally great. "This explains why the demand for new subjects is so heavy and why the demand must continue for some time to come."

## THEATRE PANIC AVERTED.

A panic caused by a false alarm of fire was narrowly averted last night of July 25, in the People's Theatre, Philadelphia, where a combination programme of moving pictures and vaudeville was being given. There were 2,700 people in the house, and two boys fighting in the gallery caused the alarm. Manager William Williams sent all the performers on the stage to sing, and the panic was stopped before any one was injured dangerously.

## PICTURES ON Y. M. C. A. ROOF.

The roof garden on top of the Y. M. C. A. Building, West Twenty-third street, has been fitted up for moving picture exhibitions, and this class of entertainment is now furnished those visiting the roof. It goes without saying that films are carefully selected.

## A CHANGE IN LONDON.

Charles Urban, of the Urban Eclipse company, has transferred his moving picture exhibitions known as "Urbanova" from the Alhambra Theatre, London, where it ran for 420 weeks, to the Palace Theatre, London.

## CHANGING SERVICE.

The Percy Williams vaudeville houses have changed from Association to Independent films. These are not regular moving picture theatres, but include pictures in their vaudeville bills.

The Gane houses, of which the Manhattan is one, have also changed to Independent films.

## LATE FILM REVIEWS.

Another Triumph for Edison—Other Reviews of Last Week's Issues.

The Face on the Barroom Floor (Edison).—The Edison studio comes to the front again with the feature film of the week. The subject is of such high class and is handled in such an able and original manner that it at once commands attention. The old-time popular poem, "The Face on the Barroom Floor," is the basis for the picture. Verses from the poem are thrown on the curtain at intervals in the film, and between the verses scenes illustrating the story are given. A barroom is shown, and it is the real thing, the refined artist, reeling and in rags, appears and after being treated to drink tells his story to the deeply interested man in the barroom. As he is telling of his downfall and the cause, the scene he is relating appear as if in a vision in the large mirror over the bar. Then he draws the face of his faithless wife on the floor and falls dead. We will miss our guess if this film does not prove to be of long lasting popularity. The acting, too, is of the very best, in only one particular being open to criticism. The artist in his first drunken appearance is a trifle overdrawn, but this defect is not a serious one, and by some critics may be considered no defect at all.

Lady Jane's Flight (Vitagraph).—The Vitagraph pictures are deserving of praise for the fidelity with which they almost invariably provide costume, scenery and accessories for their pictures, in exact harmony with the country and time in which the scenes are supposed to have occurred. Old worn-out painted scenes, such as have become so familiar in some of the French pictures, do not offend the eye in the work of the Vitagraph Company. These observations are suggested particularly by Lady Jane's Flight, which is a pretty English story of a past age, and which is staged and acted in admirable style. Lady Jane's father objects to her choice of a mate, but the bold fellow dresses Jane as a boy and they elope and are married after overcoming various obstacles. The film is a drama of high class.

Fly Paper (Edison).—This is an amusing comedy film, showing how two bad boys cause a lot of trouble with a room of fly paper. It winds up with the old-time "hush."

Mr. Softhead Has a Good Time (Pathé).—The subject of this film is exceedingly silly, but the chief actor works so energetically that he manages to afford some amusement.

It Glues Everything—Even Iron (Pathé).—The head of the family tries to mend the chimney of his house with a new kind of glue. A terrible mess is made of the job and everybody is thoroughly glued up. There is a certain sort of fun in the picture of the rough work.

Lavitsky's Insurance Policy (Vitagraph).—A comedy Hebrew character who plots to burn his store is caught in the act by a burglar. The would-be-burglar bribes the burglar, but the scamp calls the fire department before the store is on fire. The film shows very good comedy work.

King Scatterbrains' Troubles (Pathé).—The King would not allow his daughter to marry the astrologer's son, but matters are made so warm for his royal highness that he is glad to consent. The picture is of the trick style, followed by "rough-house" exhibition.

The Runaway Mother-in-Law (Pathé).—This is a very funny series of episodes occurring to a poor mother-in-law who is carried off by a bewitched pusher.

Texas Tex (Great Northern).—This film, although produced in Copenhagen, is an American subject, the characters represented being Western cowboys, an Indian and a Texas girl. The film opens with cowboy feats of horsemanship. Texas Tex, one of the cowboys, loves the girl, but another cowboy, aided by an Indian, steals her. The Indian desiring the girl for himself kills the bad cowboy, and is dancing a lonesome waltz around the fair prisoner when Texas Tex arrives and puts an end to the redskin and the captivity of the girl at the same time. It is true that the scenery in which the pictures are made is not strictly Texas, in appearance nor is the Indian's top, but arrows suggestive of a present day Indian—but let that pass.

The acting is good, the story plainly told and the photography perfect. The Indian is genuine and so are the cowboys and their horses, being recruited no doubt from a wild west show touring in Europe. The film is a hit.

Sammy's Idea (Urban-Eclipse).—A white girl with a black mole on her face advertises for a husband, but all her suitors balk at the blemish until a negro appears, paints the rest of her face black and is accepted with joy by the girl and her parents. Obviously we would advise film censors not to send this subject to the Motion Picture Directors' line.

Little Moleats (Urban-Eclipse).—Two children steal an automobile, but it is plain to see they are not exactly kids or they would have extracted more fun out of the experience. The film is not of much account in any respect.

It is a well-acted Italian dramatic picture, and is of considerable interest. The father dies and one of the sons steals the money left by the old gentleman, the other son becoming desolate. Desolate finally moves the bad son to relent and he confesses and restores the money.

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LEON SPENCER'S ALYCE

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20-22 continued the Humanova with new subjects. Walter La Foye, the Nickel Quartette, and Bone Carrer. At the Bijou were Munn, Bernon and Amelia Blanchard, William G. Morton in a new lecture, and a pleasing line of pictures. The "Three Men" offered excellent films with the "Three Men" Sisters, George E. Fisher, Billy Cross, and Fred P. Connally.

The Grand Theatre, at Elmira, N. Y., will have after be used as a moving picture house. At present the house is closed for repairs and decorations.

After having been renovated and thoroughly painted the Lyric at Harrisonburg, Va., was ready to open, but a fire was discovered in the building the morning of the opening day, and before it could be extinguished considerable damage was done. The opening date has been postponed indefinitely.

### NEW CAMERAPHONE SUBJECTS.

Patrick Henry addressing the Virginia convention in 1775 is produced by the Cameraphone in a new film and phonograph record that is a distinct novelty of the highest order. The scene in the convention ending when Patrick Henry made his celebrated speech, ending in "Give me liberty or give me death," is a splendid subject for the Cameraphone, and is a long step upward in the work of this enterprising company.

No less inspiring from a patriotic standpoint as well as for its artistic handling is another new subject, Bunker Hill. This is an alluring combination of verses spoken and set to music, and acted by Continental soldiers and soldiers in blue and gray.

Still another late production of the Cameraphone is a musical number by the Tway Quartette and chorus.

The Village Post Office in the title of an excellent Cameraphone vaudeville act introducing a male quartette.

### SEASIDE AMUSEMENTS.

Eddie Fay's ambition to appear as Hamlet was realized at Brighton Beach Music Hall last week, and his opinion that it would be the most wonderful Hamlet in years was shared by the audience, who laughed so heartily that some of the very funny dialogue was lost. Mr. Fay肆虐ed the grave scene, and appeared in red tights and a brown tunic, shouting now and then, showing the names of Bryan, Hughes, Kern and Kern were seen. The grave dinner (Murphy) was a gay court and audience whistlers. "Whose scull is this?" asked Hamlet. "Blinham's" replied. "Alas poor Blinham, I knew him well; oft have I seen him from the race track at the mention of his name." All through the scene Mr. Fay made reference to the personages whose bodies are supposed to be buried there, and each remark was greeted with a big laugh. The finish of the act shows Fay, as Kern, astride a donkey. "You may distinguish Kern from the donkey by the whiskers," said Fay, and another laugh.

The bill this week at the Music Hall has The Love Waits as a headlining attraction. Montezuma and Moore, who made a hit last week, are retained. Others on the bill are: Laddie Clegg, Georges and Anderson, Gillette and McFarland, Brooks Lansdale, Eddie Boehm, and new American Vitagraph pictures. Next week the headline feature will be George Prince and company.

At Henderson's Coney Island Music Hall this week are: Melville and Gilder, Homans Trio, Four Jolly Giggles, Bennett, Bennett Sisters, Watermelon Trust, the Potted Hartwell Trio; Cooper and Brown, Boys in Blue, the Brittons, the Hassan Boys All Troupe, Anna, the Sisters, and Lorenzo and Young.

Diamonds are preparing a number of operatic features for the month of August. The first, which will begin this week, is conducted by the German Singing Society, and will celebrate a Faust centennial celebration.

Luna Park is still drawing big crowds, and every concession in the resort seems to be doing immense business. The Witching Waves, the latest attraction, is at present the most popular and most amusing device. Jewell's Minkin Theatre is also well patronized.

Pain's Amphitheatre, where The Destruction of Jerusalem is shown with wonderful effect, is crowded at every performance, and generally so for the spectacle this season. In the history of Mr. Pain's exhibitions at Coney Island.

The Fire Show at Surf Avenue continues to draw well, and the visitors to Mr. Hagan's theatre are pleased with the entertaining performance. An extra performance was added last week to accommodate the crowds.

Bostock's Arena offers one of the most exciting performances at the Island. The programme presents various acts every week, and new tricks are constantly being introduced.

Slater's Band, at Brighton Beach Hotel, plays to big crowds every afternoon and evening. The free concerts are very popular and the addition of a new occasionally has the effect of drawing greater crowds.

Maurice Levi and his band, at the Manhattan Beach Hotel, are very proud of the big hit which Mr. Levi's new composition, "The Personal Liberty March," made last week when it was first heard. Mr. Levi was presented with a gold medal by the League in recognition of the composition.

The popular band at Steeplechase Park is George Tilley's latest invention, called The Soap Box. The big pavilion of fun is a popular resort for all kinds of conventions and outings. Next week the Allied Firms' Employees Association of New York will hold its annual outing there, and every attraction will be well patronized.

Brighton Beach is to have a festival for three days, beginning July 29. It will be called Festival of Pastimes, and will include fireworks, water games and a circus. At Pain's Theatre there will be a special performance.

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Albert Andrus	Harry Creighton
Harrison Crofton	Andre Lewis
Harry Linley	Alice Johnson
E. M. Lewis	Benson Stanford
John Arthur	E. J. Blane
Frank Ward Marion	George Wilkinson
J. S. Fenster	Beth Wylie
Charles Judels	Leander Blanden
John A. Larson	May Collins
Willard Louis	William Elliott
Jesse A. Lushay	Lola May
Alice M. Walker	Henrietta Brown
Walter Pratt Lewis	Julia Booth
Phoebe Oakley	Estelle Loomis
Adèle Blood	Elizabeth Bruce
T. C. Hamilton	J. H. Purcell
Ora Myers	Mildred Morton

## MUSICAL

Frankie Farrell	Anniebel Gray
Marga Garbo	Bertha Guindon
Frances Gilbert	Elinor Glyn
Pauline Graue	May Gerson
Francis Graham	Bertrice Guthrie

## BOSTON

Houses Reopening—Changes in Stock Companies—Plans for Fall—Notes.

BOSTON, July 27.—This is the final stage of the mid-summer dull season, so far as Boston is concerned, and with the close of the present week two of the houses which have been dark for weeks will reopen, and one more will follow suit a week from to-night. The houses to re-open on Aug. 1 are the Grand Opera House, with Joseph Santley in *Lucky Jim*, and the Globe, with Bonita in *Wine, Woman, and Song*, while the Majestic will follow on Aug. 3 with Jameson Lee Finney in *The Best Man*.

Again the Bowdoin Square is the only house in town that will make a change of bill this week until the finish, as has been said, and the new offering in another thriller. It is *The Counterfeiter*, the chief roles are taken by Harold Clairmont and Frances McMillen. There is a new soubrette in the stock company, Katherine Goodrich, and she has exceptionally good chances this week.

A Knight for a Day has now entered upon its final fortnight at the Tremont, and then will follow with a tour of New England. May Vole's drill character comedy continues one of the most pleasing features in the entire production, and its odd ways makes the principal comedy scenes extremely entertaining. Then William P. Carleton is a member of the cast who always does well, and he has added greatly to his Boston popularity by this production.

The Boston Opera company still continues at the Boston, where the Keith continuous regime is now firmly established for the summer. There is a change in the opera tabulated by them this week, and Martha takes the place of The Bohemian Girl—two of a kind in popularity by those who have not got Wagnerian on the brain. An interesting vaudeville debut here this week is that of Katherine Nelson and Elizabeth Otto, two Boston girls. Fred St. Onge, another Bostonian, is back again, with new specialties added to his bicyclic act.

With the summer stock company at the Palace the highlights of the week are Four Tramps and A Trip to Paris. Charles Clark is the new comedian with the organization.

With exceedingly hot weather last week the out-of-door resorts—Paragon Park and Wonderland, Norma-bug and Lexington Parks and Medford Boulevard all had their full share, while the changes of bill at the moving picture theatres caused them to continue their popularity. They have not had to give any summer vacation, and have been coining money while the regular houses have been closed.

John Craig has selected *The Road to Yesterday* as the play which he will open his new stock company at the Castle Square on Aug. 28. Mary Young will take Minnie Dunn's character, and others who will be with Mr. Craig in his new organization are Theodore Fribus, William Everts, Donald Mock, Charles Balmer, Irma Lerner, Mabel Colcord, and Mary Sanders, who now returns to the Castle Square after a year with the stock company at the Boston.

John A. Thompson, the scenic artist at the Hollis, has been in Lowell this summer, getting up the equipment for the Adam Good company. His summer house is at Winthrop.

Although the subscriptions for the Back Bay Opera House have not yet reached the \$150,000 mark for which they started when the plan was first made public, they have been called in, and thus the house looks nearer than ever. Offices have been opened in Paris in Rue Ambroise Thomas, so as to enable Henry Russell to transact the business of making contracts and engaging singers. The report has it that he is "inundated with offers" from foreign singers who wish to sing in Boston; but, on the other hand, a Bostonian who has just arrived from Europe hints that the singers are going very slow with their fares of a year in Boston. It is all right in New York, but they prefer to wait until the Opera House has proved its hold on the glory—and the dollars.

Mrs. Miriam O'Leary Collins is at her bungalow at Seltzer with her children, and has been entertaining a number of friends there.

Wilson Melrose, the leading man at the Boston, has been camping on the shores of Lake Cochituate, and now, with his mother, he has gone West for four weeks visiting relatives. Returning here in August he will take a short yachting trip to Maine before he becomes the guest of Action Davies in the Berkshires.

Louise Macintosh and her husband, Robert Rogers, have gone to Black Island for a week or so.

George A. Andrews, an English actor, who is to be a member of Mrs. Pike's company the coming season, arrived on the "Saxonia" last week, accompanied by his wife. They went on to New York where the rehearsals are to be held. Another passenger on the same steamer was Mrs. A. Henry Higginson (Jeanne Caducel), who was met at the pier by her father-in-law, Major Henry L. Higginson, who took her to his summer home on the North Shore. Her husband, who has been abroad with her, will return to the "Republic." Louise Le Baron, who has been in New York, is going to Cleveland, Ohio, to fill an engagement there.

E. H. Crosby, dramatic critic of the "Post," and his wife, have been making a tour of European societies new to them. Last week their Boston friends had messages from St. Petersburg and Moscow. Rumor has it that Mr. Crosby is getting local color for a new novel upon which he is now at work.

E. Antoinette Hardie, treasurer of the Grand Opera House, returns to Boston this week so as to be on hand for the opening of the season at that house. She has been at her bungalow in the White Mountains.

Harry Farren will open the new season at the Columbia on Aug. 22 with Watson's Burlesquers as the initial attraction.

Arthur A. Lott will be the business manager for The Gay Musician, which is to be the opening attraction at the Hollis.

When the new season opens at several of the houses it will be found that there have been shifts in the staffs at different ones so that the oldtimer will wonder where he is until he gets accustomed to the new order of things.

Winthrop Anna, who was with L. F. Deland in charge of the Castle Square under the Boston Stock Society regime, has gone on to New York for some time. Nothing has been heard recently about the new house which was on the tapis to be built near Park Square, and it will probably not be built for some time.

A grand opera company is being organized in town for a tour of the Provinces, and it is probable that several of the singers who were at the Castle Square may be in the organization. If the plan for sending it down are carried through.

Charles H. Waldron of the Palace is to begin at once with the rehearsals of his Trocadero Burlesquers for their next tour.

At the first meeting of the creditors of J. K. Murray in the bankruptcy court last week, Lloyd Makepeace was appointed as trustee.

## JAY BENTON.

CINCINNATI  
Martha at Chester Park—Band Concerts

Moving Pictures—Vaudeville.

CINCINNATI, July 27.—The Metropolitan Opera company, at Chester Park, is singing *Martha* this week. Joseph F. Sheehan, Aida Hommel, Thomas Richards and Edward Metcalfe have the principal roles and the opera is mounted in the usual acceptable fashion. Carmen follows.

A new departure marks this week at the Lagoon, where Liberal's Band appears for an engagement which is the first of its kind at that park. Two con-

certs daily are given, and a company of capable vocalists are an attractive feature.

*Martha*, as played by the Oliphant Indians, has been added to the features of the Zoo, where it will remain for two weeks. Concerts are given daily by Froelich's orchestra and band, which was a feature the early part of the season.

The Columbia is now the only one of the regular theatres giving a moving picture entertainment, but a number of the houses especially arranged for this style of performance are open to good business in spite of the heat.

There were rumors last week of another theatre to be built just north of the Columbia on Walnut Street, but it is not believed that there is much possibility of the project being carried out.

The new vaudeville bill at Coney Island includes Jessie Balch, Le Belle and Lind, Three Poirier, Adams and White and Trask and Gladson. At Chester Park last week were Morris and Morton, Delmore and Lee, Marco Twins, and Hubert De Veaux.

H. A. SUTTON.

PHILADELPHIA

Openings—Sophie—Vaudeville—Moving Pictures Popular—New Theatre.

PHILADELPHIA, July 27.—The Orpheum Players, at the Chestnut Street Theatre, this week, present a season with Sophie, introducing Sophie Letham in the title role, in which she wears the famous French sheath. Albert Phillips enacts Jean, well supported by the capable organization. Business excellent the entire summer. The Belle of Richmond for week Aug. 2. Sowing the Wind, Aug. 10.

Keith's New Theatre: *The Naked Truth*, with Harry Davenport and Phyllis Rankin, a big hit, and continues a good headliner, aided by Elsie Fay. Himmelreich, the Gaudamida, Una Clayton and company, Conley and McBride, Ahearn Troupe, Wiora Trio, hood Brothers, the Healy, Nelson, Thomas J. Duncan, *Blanche Neige*—a splendid array of features with deservedly large patronage.

The National Theatre inaugurates its season with a matinee on Aug. 12 with *The Star Scout*, in which Taylor, Greenville and Laura Pierpoint will be the headliners. Advance notices say the play is in seven scenes, the big feature being a realistic prize fight with the usual surroundings. Bookings to follow are: *The Creole Slave's Revenge*, Aug. 10. *Convict 999*, Aug. 17. *The Gambler of the West*, Aug. 24.

Blaine's Arch Street Theatre opens the Fall and Winter season on Aug. 1 with *Cunning, the Jail Breaker*, as the star in *From Sing Sing to Liberty*. The theatre during the close has been painted, re-upholstered and is in first-class condition. W. Day, Wegener, the resident manager, promises a brilliant season with many of the best attractions.

Grand Opera House: C. Lee Williams, the resident manager, announces the opening of this popular house the last week in August. Star and Havlin, the leasers, have as yet not decided on the attraction.

Dumont's Minstrels open their season at the Eleventh Street Opera House on Aug. 21.

Girard Avenue Theatre: Miller and Kaufman, lessee and managers, open the house on Aug. 24 with *The Straight Road*.

Gentry Theatre: Summer stock company in two burlesques and olio acts.

Majestic: Moving pictures and cheap vaudeville.

The moving picture houses: All doing well, especially at the Fox and People's Theatre. Lubin is now completing the handsomest place in this city at a cost of \$60,000, with an annual rental of \$50,000. The location is on Market Street, between Twelfth and Thirteenth streets, South Side.

Willow Grove Park: Last week of Victor Herbert's Orchestra. Theodore Thomas' orchestra follows, Aug. 2. Sousa and his band, Aug. 16 to Sept. 7.

Oscar Hammerstein has issued a statement regarding his new opera house, now in course of erection. Unless the musical loving public subscribe more liberally to the boxes and high-priced seats for the season he will lose the house to the theatrical syndicate. Up to date subscriptions and support are far from expectations and promises.

Atlantic City notes: George Evans' Minstrels opened this evening, at Nixon's Apollo Theatre, for a two weeks' stay. *The Girl Question*, a counter attraction at the Savoy. S. FERNBERGER.

## ST. LOUIS

Miss Crozman in *The Sword of the King*—Robin Hood—Thelma—Vaudeville.

St. Louis, Mo., July 27.—Henrietta Crozman, who has registered a decided hit with the patrons of Suburban Garden, started the second week of her three weeks' engagement with the Oppenheimer Brothers, just making one of her greatest successes, *The Sword of the King*. It was elaborately produced, and was very ably presented by the Suburban Stock company.

Probably no musical play in which the Delmar Opera company has appeared since its organization has been so successful as *Robin Hood*, which was the attraction that gave way to the *Mikado* at Delmar Garden yesterday afternoon, and which occupied the boards of that theatre all last week. Carl Haydn, the new tenor of this opera, has jumped into instant favor, and it is to be most certain a following in a short time if last week's reception is to be taken for anything that will rival that of Delmar's most popular leading man, Frank Bushworth.

Mable Montgomery appeared in *Thelma* at West End Heights yesterday afternoon, and scored an instantaneous success. She was well supported by the remainder of the Heights Stock company. Manager Russell reports business as being good.

Haylin's Theatre will open on Aug. 9, instead of Aug. 2, the opening being postponed one week. The *Midnight Express* will be the first attraction presented at this popular playhouse, which has been entirely redecorated. Manager Green returned last evening from Atlantic City, where he has been advertising the summer with Marceline, the famous Hippodrome clown. He states that he looks for a large amount of business for Haylin's this season.

Colonel Hopkins' bill at Forest Park Highlands this week, which consists of the acts presented below, is one of the best of the season. It is headed by Jack Wilson and company in *An Upheaval of Dark Town*, closely followed by Gaston and Green, Hammer Brothers, and Emmy and her pet dogs. Dorothy Morton, a shining light in the comic opera heavens, started an engagement at the Highlands yesterday to sing for the week with Cavalier's Band.

The bill at Mann's this week is headed by Bert Herbert and Charles Willing, two negro impersonators. Others on it are Burns and Crawford, Morris Cook, and Hymen Meyer.

In the Bishop's Carriage, a dramatization of Marian Michelson's novel of the same name, has been secured for early production at West End Heights by Manager D. E. Russell.

Jacob Oppenheimer, president of the Lyric Amusement Company, operators of Suburban Garden and the American Theatre, in this city, has completely recovered from his recent attack of illness.

John Young, comedian of the Delmar Opera company, leaves in two weeks to take the leading role in *The Time, the Place and the Girl*. He says that by Aug. 15 he will be in Chicago, with hopes of an indefinite stay. J. G. T. SPINK.

## PITTSBURGH

The Bijou's Policy—Houses Opening—Vaudeville and Pictures.

PITTSBURGH, July 27.—On last Saturday night the Bijou began its twenty-third season, and still under the management of R. M. Gulick, whose sagacity and long managerial experience places him in the foremost rank of theatre managers in this country. His closely connected business assistant, Clifford ("Chiff") Wilson, who has now been added with him is still Mr. Gulick's indispensable companion, and "Sammy" Watters, as well as "Joe" Lowery in charge of the front of the house, are all again at their posts, and, altogether, form a staff of executive ability and affability second to none throughout.

The Outlaw's Christmas is the bill, and the vast audience (numbering upwards of four thousand) present was very enthusiastic over several of the thrilling situations which are in the play. Both the company and stage settings are adequate. The scale of prices now range from 10 to 50 cents, having been cut in half on that of former seasons. Next week, *The Creole Slave's Revenge*.

Lynn H. Howe will begin his fifth week of moving pictures at the Nixon to-day, and continues to large and well pleased patronage. The following new acts are presented: Copenhagen, French Firemen's Drill, Chinese Imperial Canal, Tannforsen Falls, Bear Hunt in Russia, Stratford-on-Avon, Artillery of Italy, Record Ski Jumping, Thru Scandinavia, Boulter's Lock on Ascent Sunday, and Porcelain Industry. The engagement will end with the coming week.

At Lure Park the Kirsten-Maratta Troupe, the Four Arizonas, the Great Nelson, Harts and his band, are the week's chief attractions.

On next Saturday night the Alvin will commence its season with the Volante Organists and Harry The Dogeons, which is now under the control of Samuel F. Kirk, Jr., in conjunction with the Nixon. Mr. Kirk being a very courteous and able manager will, no doubt, handle both houses to the satisfaction of all concerned.

ALBERT S. L. HEWES.

Carmen follows.

A new departure marks this week at the Lagoon, where Liberal's Band appears for an engagement which is the first of its kind at that park. Two con-

certs daily are given, and a company of capable vocalists are an attractive feature.

*Martha*, as played by the Oliphant Indians, has been added to the features of the Zoo, where it will remain for two weeks. Concerts are given daily by Froelich's orchestra and band, which was a feature the early part of the season.

The Columbia is now the only one of the regular theatres giving a moving picture entertainment, but a number of the houses especially arranged for this style of performance are open to good business in spite of the heat.

There were rumors last week of another theatre to be built just

## SAN FRANCISCO.

White Whittney's Reception—Henry Miller—Mayne—  
Basilico—Vaudville—Games.

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DON W. CARLTON.

## SALT LAKE CITY.

A Local Production—The New Auerbach Theatre—  
Home of Interest.

At the Salt Lake Theatre a clever amateur co. from the University of Utah, coached by Professor Max M. Haskett, presented The Amazons to a fair and well pleased house. Leo Marshall managed the performance.

Professor Arthur Shepard, who has for a number of years been conductor of the excellent Salt Lake Theatre Orchestra, and the larger and more important Salt Lake Symphony Orchestra, has said good-bye to both these organizations, and will make his future home in Boston, Mass., where he hopes to find a wider field for his ambitions. Minnow readers may perhaps remember that Professor Shepard won the Palermo grand prize with his "Overture Juvenile." We send him on to our Boston friends, with the statement that no words of ours could be too strong in expressing our estimation of him as a musician or as a man.

At the Orpheum the stock co. presented Prince Karl to business fair to good.

The architect's plan for the new Auerbach Theatre are now in the hands of the proprietors, and it is thought building will begin very soon. The house will be of six stories, the theatre having a seating capacity of 1,700. It will be 110 x 160 feet. There will be two stores on the ground floor, with a central entrance to the theatre. The upper part of the building will be designed for an apartment house. The theatre will have twelve boxes and two balconies. The stage will be 30 x 50 feet, and of standard height.

Emma Lucy Gates, one of Utah's sweetest singers, has just returned from Berlin, where she has been studying for several years. She will return after the summer vacation. Those who have heard her voice predict that it will prove superior to that of Geraldine Farrar.

Professor Stephens, conductor of the Great Tabernacle Choir, is out with the statement that the choir will appear at the Elstefield to entertain, but not to compete for prizes. This will leave a clear field to the many singing societies in Denver and other sections, and is considered to be a good thing for the Elstefield.

It has been a quiet week for all the moving picture houses, the majority of people hiding themselves in the resorts, while the trees are waving and the water splashing. Saltair Beach, the Salt Palace, Wandameer, Lagoon Park, and the city parks have been liberally patronized.

C. E. JOHNSON.

## NEWARK.

A Runaway Girl—Delightfully Produced—The Bill at Proctor's.

The Aborn Opera co. presented A Runaway Girl at the Olympic Park June 20 to the largest audience seen in the theatre at any initial performance since the opening of the season. George Leslie, a new no-nonsense in the co., was excellent as Pilgrim. As a working companion the Aborn could not have selected a better. Also there Edna Bening, in the second act Miss Bening, who is a talented comedienne made up as a knockout darky and danced as though she was really bewitched, and was the hit of the performance. Miss Flinley was attractive as the little singing girl and received encores to all her songs. Florence Morrison made a stunning Lady Cecilia. Miss Bradbury as Carmenita finely accentuated the humorous aspect of the London cockney by assuming an appropriate brogue. Harry Benham, H. W. Tredenick, and R. Colt Alberson were all very acceptable. Belle of New York 27, then Bohemian Girl.

The Hillside and Electric parks are drawing big crowds. Minnie Learst is pleasing the patrons at the little Arcade Theatre with her fine soprano voice and the moving pictures.

At Proctor's there were Violet Black and co., Leslie, and John T. Kelly and co., new features and are reviewed in another column of THIS MIRROR.

GEORGE R. APPLEGATE.

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Bandmaster Ferullo's Success—Parks Crowd—  
Vaudville at the Village.

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## SEATTLE.

**Yiddish Players at the Moore—Light Opera—Emma Bunting—Gossip.**

At the Moore the Yiddish Players appeared in Kol Nidre July 12 and Broken Heart 13, which did not draw large audiences. This was not the fault of the co., as its offerings were presented in a first-class manner.

The San Franciso co. scored a success at the Grand in The Mascot 12-13, which delighted large and capacity houses. Eleanor Kent in the title-part acquitted herself with credit. Alice Lester as Flora also showed her skill and cleverness to good advantage. In the cast were Teddy Welch, William Brownlow, Frank Bertman, Eugene Weiner, Frederick Snack, and other talent. The Chimes of Normandy 13-15.

At the Seattle A Daughter of the South 12-15 was presented before medium and large audiences by the Burges-Bunting co., with the same acceptance as previous offerings of this co. In the cast were Emma Bunting, V. T. Henderson, Robert W. Lawrence, H. Condit, James G. Morton, Mauds Lita, Caroline Morrison, and Eva Hartman. Midnight in New York 15-20.

At the Lorraine moving pictures 12-14 drew fair audiences, June 15-18. Many will miss the Pantages Stock co., which are meeting with great success. It is expected that this will soon appear at the Lorraine after an absence of several weeks.

The Vivoli is still closed, with no prospect of an immediate reopening. The offerings at the Lyric are confined to burlesque, and the attractions varies from small to large.

At this season the attractions offered by the various resorts situated amid beautiful natural surroundings, for which this part of the country is noted, drew many from the city, and the general attendance at the theatres suffered. In consequence there has been an interruption of the regular performances in some of the larger places of amusement.

BENJAMIN F. MINSKERSKY.

## DENVER.

**Brown of Harvard at the Broadway—Hoy Buckley at the Gardens.**

The Broadway reopened July 18 with the Catherine Courtney co. in an excellent production of Brown of Harvard. There was considerable enthusiasm over this play, as the Believe co. wanted it for the initial appearance of Harry Woodruff at Elitch's Gardens, but the Courtney co. had a prior claim. Harry Hilliard won much favor in the part of Tom Brown. Miss Courtney, Helen Lackaye, Katherine Tower, and Grace Henderson, Burton Churchill, and Donald Meek added to the success of the performance. His House in Order will be given next, with Robert Warwick in John Drew's part.

The Japanese Nightingale is given at Elitch's for at least one week every season, and it was well chosen for Hoy Buckley's return to the co. after two weeks' absence. For Hoy Buckley has achieved her greatest success in the part of Yuki, which is admirably suited to her dainty, charming personality. Edna Arden contributed a fine characterization. Old Soldiers' Night, with Harry Woodruff as the Prince.

The Cameraphone is attracting crowds to the Taylor. The many moving picture shows here are all doing big business.

Manhattan Beach is getting its share of patronage. The Pirates of Penzance offered opportunity for good work to Adele Oswald, Hattie Fox, Marie Hogan, Arthur Welles, and John Phillips. Dorothy follows. The week of July 20 the Majestic offers George Wilson, Robert Henry Hayes and on the 22d, Eddie Cahn, Eddie Tito, Actor Kellie's Comedy, and the Melancholies. The regular season of the Gophers comes 5.

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MARY ALICE BELL.

## MINNEAPOLIS.

**The Farris Company in Salomy Jane—Vaudeville at the Unique—Gossip.**

At the Metropolitan week July 19 the Farris Stock co. gave an elaborate production of Salomy Jane. Florence Stone appeared to advantage in the role played by Eleanor Robson, and Dick Farris was the Man. Henrietta Vaders scored as Lise Heath and Wilson Day. Richardson Cotton, Pete Raymond and all the other favorites pleased, as usual. Friends week 20.

J. E. Bennett and co. were the headliners at the Unique. Others in the average bill were Miss Alice and Dundie, Tri-O-Dee, and Gini, the Levy Family, Bert Price, and the Kinnegans.

At Wonderland Park Mills, Novi was the outdoor attraction and pleased the large crowds.

The Jesseline Rodgers co. at the Lyceum closed 14 on account of poor business, and the house will be dark until it is reopened by W. W. Wittig in the Fall as the Lyric. Frederick Bock, Jesseline Rodgers, and Mercedes Beck will go to New York. Helen Hayes goes with the Wright Huntington Stock at Detroit. In and Sam McHarry with the College Stock in Chicago, while George Walker, Virginia Douglas, Vera Townsend and others have not yet completed their plans.

François McLeod has returned from Seattle owing to the closing of the Frawley Stock co. and is remaining the summer here.

CARLTON W. MILLIN.

## SPRINGFIELD, MASS.

**Take This Man Produced—Makes a Good Impression—Gossip.**

The Hunter-Brafford Players closed their successful two weeks' summer engagement at the Court Square July 20-23 with the presentation of I Like This Man, given for the first time on any stage. The play is by Edith Ellis and made a decided impression. Sutherland (who played the original title-role, Bertie Perkins, Printer) Beatrice Pringle, and Frederick Burton particularly agreed, and Marion Lorraine, Mauds Eads, Burke Clarke, Edmund Milton, and Gladys Hall were in her distinction. The printing office scene, a noisy sawmill office, was particularly realistic. In the audience Monday night were Henry W. Savage, with whose collaboration the play was put on, as he is to stage it in New York in the Fall.

The Bell Summer Stock co. made a laughing hit week 20 with Edgar Selwyn's farce comedy, It's All Your Fault. The chief humor fell to Charlie Carter and Julia Varney, but there was some fun for Jewel Power, Pearl Ford, Lola Downey, Roy Phillips, Frank Kirk, Frederick Hamilton, John G. Fee, and Dick Thompson.

Manager Glomar has booked a Knight for a Day for Aug. 14 and 15, which are the big days of the National Amateur Regatta here. The Labor Day attraction is The Merry-Go-Round.

EDWIN DWIGHT.

## MILWAUKEE.

**The English Company in Comedy—Shore Acres at the Davidson—Vaudeville.**

Because She Loved Him So was well presented by the English Stock co. at the Palace, and all of the members seemed to enjoy their work. Ellerton Lache and George Henry Tradis made prominent hits. The first performance, 20, was well attended.

Shore Acres at the Davidson attracted a good sized audience at the first performance 20, and the Sherman Brown Stock co. gave a fine presentation. Theodore Roberts and W. H. Tooker in the principal roles scored heavily.

Great preparations are being made by the Sherman Brown Stock co. for the premiere of the new romantic play, My Lord Chesterfield, by Walter Percival and Ann Steele, which will take place 27 at the Davidson. John E. Kellard has been engaged for this production.

The second week's bill of vaudeville at the Garden Music Hall in the Hippodrome opened 20 to a large house. The excellent bill included Shultz and Lewis, Grace Wilson, Prosceno Duo, Dore and Wolford, Gilmore and Castle, and Fox and Somers.

The new bill at the Crystal opened 20 to large audience, and the following made a hit: Lillian Drew and Murray Clayton, Four Bambards, Frank Merritt, Adams and White, and Jeanette Harrer.

A. L. ROBINSON.

## MONTREAL.

**A Successful Season Closed—Schumer Park—Vaudeville—Roma.**

Parisians closed a successful summer season July 20, with a benefit to Miss Lucie de Mantha. A varied programme was given, and the performance was under the patronage of the French and English Consuls.

Schumer Park had an excellent bill last week. The Six Nurses were retained for a second week, and again scored. The Three Delke Sisters, contortionists; Claude Maynard, the Orman Trio, and Hedwig, Edith and Irma on the high wire were the other favorites.

Dominion Park continues to draw good crowds and a good programme.

The films exhibited at the Stanley Hall are excellent, and business is improving.

W. A. TREMAYNE.

## CLEVELAND.

**Light Opera Popular—A Season of Stock—Mildred Holland to Appear.**

The Euclid Avenue Garden Theatre has been crowded the past week, and the opera co. put up a good advertising bill, presenting The Girl from Picayune July 20-21. Anna Galtie Brown was delightful in the title-role, and Ethel the Girl from Picayune was handsomely cast. Jack Henderson as Ebenezer Honeycomb won much applause. The rest of the co. were all good. H. Condit 22-23.

A country Girl proved a winter for the Imperial Opera co. at the Coliseum Garden Theatre, 25-26. Much interest in the bill was the introducing of a new member of the co. to the audience, Louise Le Stroh, the possessor of a rich contralto voice, immediately won favor, and is destined to be a favorite. Laura Butler, Edward Earle, Hallie Moats, Harry Gandy, and Clarence Harvey all made good. Flower 27-28.

A season of stock will be inaugurated at the Colonial Theatre 3, with a line co. headed by Mildred Holland.

## TOLEDO.

**Vaudeville a Profitable Attraction—Two Good Bills.**

The Farm bill for the week July 19 was made up of the Mrs. Franklin Trio, Josephine Davis, Verdi Musical Stock, Edna Phillips and co., Arthur Dunning, and Hill and Sylvans. It was one of the strongest bills of the season, and was well patronized. Joe Pearlstein, the Farm's musical manager, will next season be found with the Keith forces, having again accepted the management of the Syracuse house, where he made such a success last season.

The Casino bill contained Misti's dogs, Forster and Lloyd, Hickey and Nelson, the Elite Musical Stock, the New Moon, and Four Onetti Sisters. The Valentine is the only downtown house open now. Mr. Hirschfeld has succeeded Mr. Miller as manager.

C. H. SIDON.

## DATES AHEAD

**Names and dates of traveling companies and companies are noted that this department does not feature production in the subsequent term date must be stated to reach us on or before that day.**

## THEATRICAL COMPANIES.

**BUNCO IN ARIZONA** (G. J. Vassar Agency, Co., Inc., O., 12-15).

**CONVICTS 200** (A. H. Woods, mgr.): New York city 24-25.

**CONVICTS' DAUGHTER** (Goldfarb, Mo., 28).

**COWPUNCHER** (M. W. McGee, mgr.): Logansport, Ind. 28.

**CREOLE SLAVE** (A. H. Woods, mgr.): Pittsburgh, Pa. 12-15.

**FAUN** (Oleg Verner White, mgr.): Moose Jaw, N. W. T. 21-25.

**FIENING PARSON** (Harry Chappell, mgr.): Dayton, O., 25-26.

**FROM KING KING TO LIBERTY** (Chas. E. Blaney Annex, Co., mgr.): Philadelphia, Pa. 1-4.

**GATES OF EDEN** (Gustave Frohman, mgr.): Chicago, Ill. July 6—indefinite.

**GIRLS** (Hubert Brothers, mgr.): New York city March 25—indefinite.

**GOOD FELLOW** (H. Arthur Du Ross, mgr.): St. Cloud, Minn. 7-8.

**GOOFY STOCK** (Thomas E. De Pew, mgr.): Frankfurt, Ky., 20-Aug. 1.

**DOUGHERTY STOCK** (J. M. Dougherty, mgr.): Iron Mountain, Mich. Aug. 10-15.

**GOLDEN BULLS COMEDY** (Gardiner Brothers, mgr.): Chicago, Ill. Aug. 1-2.

**GODFREY STOCK** (Wm. Hammond, mgr.): Grafton, N. D. 27-Aug. 1.

**HARLEM'S COMEDIANS** (Keifer, Okla., 20-25).

**CUTTER STOCK** (Wallace R. Cutter, mgr.): Richmond, Ind. 20-Aug. 1, Springfield, O., 2-8, Urbana, Ill., 29-Aug. 1.

**DE PEW-BURDETTE STOCK** (Thomas E. De Pew, mgr.): Franklin, Ky., 20-Aug. 1.

**WHITELEY, WHITE (Balone and Mayer, mgr.):** San Francisco, Calif. July 15—indefinite.

**WINSTON, LAURA** (Maguire, Mich. 25—indefinite.

**WOODWARD** (Omaha, Neb., April 19—indefinite.

**REPERTOIRE COMPANIES.**

**ADAM GOOD STOCK**: Lowell, Mass., June 22—indefinite.

**BARRIE-GRAHAM STOCK** (Edwin Barry, mgr.): Blackwell, Ohio, 27-Aug. 1, Anthony, Kan., 2-8.

**BISHOP CHESTER** (J. H. Bauman, mgr.): Lake Park, Johnstown, Pa., May 26—indefinite.

**CULHANE'S COMEDIANS** (Keifer, Okla., 20-25).

**TAYLOR STOCK** (W. Taylor, mgr.): New Bedford, Mass., June 27-Aug. 22.

**TEMPLE PLAYERS** (J. P. Tucker, director): Alpena, Mich., June 18—indefinite.

**VALLEY LOUISE**: Portland, Me., July 26-Aug. 22.

**VALLAMONT**: Williamson, Pa.—indefinite.

**WEIR AND HEIGHTS**: St. Louis, Mo., May 10—indefinite.

**WHITELEY, WHITE (Balone and Mayer, mgr.):** San Francisco, Calif. July 15—indefinite.

**WINSTON, LAURA** (Maguire, Mich. 25—indefinite.

**WOODWARD** (Omaha, Neb., April 19—indefinite.

**STAGE STOCK** (St. Louis, Mo., 25—indefinite.

**STODDARD** (London, Ont., June 10—indefinite.

**STONE HILL** (Carl J. Becker, mgr.): Peoria, Ill., March 26—indefinite.

**SUBURBAN** (Oppenheimer Brothers, mgr.): St. Louis, Mo., May 26—indefinite.

**TAYLOR** (H. W. Taylor, mgr.): New Bedford, Mass., June 27-Aug. 22.

**TEMPLE PLAYERS** (J. P. Tucker, director): Alpena, Mich., June 18—indefinite.

**VALLEY LOUISE**: Portland, Me., July 26-Aug. 22.

**VALLAMONT**: Williamson, Pa.—indefinite.

**WEIR AND HEIGHTS**: St. Louis, Mo., May 10—indefinite.

**WHITELEY, WHITE (Balone and Mayer, mgr.):** San Francisco, Calif. July 15—indefinite.

**WINSTON, LAURA** (Maguire, Mich. 25—indefinite.

**WOODWARD** (Omaha, Neb., April 19—indefinite.

**STOCK COMPANIES.**

**ADAM GOOD STOCK**: Lowell, Mass., June 22—indefinite.

**BARRIE-GRAHAM STOCK** (Edwin Barry, mgr.): Blackwell, Ohio, 27-Aug. 1, Anthony, Kan., 2-8.

**BISHOP CHESTER** (J. H. Bauman, mgr.): Lake Park, Johnstown, Pa., May 26—indefinite.

**CULHANE'S COMEDIANS** (Keifer, Okla., 20-25).

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**VALLEY LOUISE**: Portland, Me., July 26-Aug. 22.

**VALLAMONT**: Williamson, Pa.—indefinite.

# BARRY O'NEIL

## Stage Director

AT LIBERTY—Productions or Stock

### CORRESPONDENCE

ALABAMA.

**MOFFMONTGOMERY.**—**MAJESTIC** (W. K. Conch, mgr.): The Wayne Musical Comedy co. July 15-18, presented The Circus Girl and The Night Before and the Morning After; very pleasing performances; packed houses each week. The Wayne Musical Comedy co. 20-23.—**ELECTRIC PARK CASINO** (Sam Rosenthal, mgr.): Lyric Opera co. 20-23.

**ANNISTON.**—**OXFORD LAKE PARK** (W. W. John, mgr.): Howard-Domestic co. July 13-18; excellent, to packed houses. Plays: The Sin of the Father. The Tie that Binds, On the Chesapeake, and Roxy of the Ranch.

ARIZONA.

**EL PASO.**—**OPHEUM** (M. M. King, mgr.): The Earl Burgess co. have just concluded an eight weeks' engagement at this house, presenting a repertoire of twenty-four plays, doing an excellent business. The Morton co. with Lella Summerlin, open a short engagement 19.

ARKANSAS.

**FORT SMITH.**—**ELECTRIC PARK** (Le Compte and Simpson, mgr.): Franklin Stock co. July 12-18 in Campion of Yale, Her of the Legion, A Gambler's Reformation, David Garrick, His Father's Sin, Wealth and Poverty, Polly Primrose, pleased good audiences. Albert Taylor Stock co. 19-21. Boston Ideal Opera co. 22-24. Elmore Musical Comedy co. 25-26.—**RAYED** (W. B. Russell, mgr.): Teal Musical co. 16-22.—**LYRIC** (W. B. Russell, mgr.): Fox Dalton, Grace Dodd, the Kyle and Gurney co., Gardner Trio, and Lyricopco 16-18; capacity.

**HOT SPRINGS.**—**AIRDOME** (J. Frank Head, mgr.): Albert Taylor co. closed their engagement July 18 to the biggest business in the history of the house. Plays: The Gilded Fool, Messenger from Mars, Poor Relation, When We Were Twenty-one, The Christian, and Captain Swift. The work of Frankie Kane was above the average. Emery Musical Comedy co. opened week 20 in The Widow.—ITEM: J. Frank Head, manager of the Airdome, has been confined to his bed for the past week with typhoid fever.

**LITTLE ROCK.**—**AIRDOME** (Fred Pennell, mgr.): Emory Musical co. in The Governor's Daughter, Wizard of Wall Street, and Sierra, the Mascot, July 16-18; fair performances to capacity. Next week Rentfrow's Pathfinders.

CALIFORNIA.

**OAKLAND.**—**LIBERTY** (H. W. Bishop, mgr.): Bishop's Players presented All the Comforts of Home July 13-19 to good business; play well rendered. **Sag Harbor** 20-21.—**IDAHO PARK** (H. W. Bishop, lessee): Idaho Opera co. in The Jolly Minstrel 13-19; attendance, house performances. The Love Tales of Hoffman 20-21.—**OPHEUM** (George Eley, mgr.): Fine Hill to packed houses; Fred Bond, Fremont Weston, Ethel Hoag, Leipzig, Clifford and Bertie Mancette, and Sylvester, Graft's Prodigies.—**MACDONOUGH** (J. F. Hall, mgr.): Eleanor Robson in The Rejuvenation of Aunt Mary 20-26.—ITEM: Georgie Cooper, who sustained the role of Fife Orlanski in All the Comforts of Home at the Liberty, made her appearance in a Director's gown and created favorable comment.—James and Miss Gleason have returned from Portland, where they have been playing an extended engagement with the Baker Stock co. Miss Gleason accepted an engagement with Manager Bishop at the Liberty and will make her appearance next week. The Catherines opened 14 under the management of Guy C. Smith, and made an instantaneous hit.—Walter Gattett has severed his connection with the Idaho Opera co. and will shortly appear at the Princess Theatre, San Francisco.—The merchants of this city are formulating arrangements for a carnival to be held at Idaho Park in August.

COLORADO.

**GRAND JUNCTION.**—The Street Carnival, under the management of Eason and Redden, July 13-18 to poor business.—ITEM: The Orpheum Stock co. opens the season at the Auditorium Theatre July 21. They will have twelve people and a first-class orchestra.

CONNECTICUT.

**BRIDGEPORT.**—**POLIS** (S. Z. Poll, prop.; R. B. Mitchell, res. mgr.): Those who thought Richard Gordon could only be romantic were surprised at his comedy ability as Hosea Howe in Peaceful Valley July 20-25; aside from his work, however, and a few chances which fell to Peter Long and Jessie Pringle, the co. did not get an opportunity to do anything. At Piney Ridge, 27-1, is to be a home for Leah Kleischner in the Bishop's Carriage, and Old Heidelberg will be given soon, as previously announced. The ent'ret's announcements have been received with as little success as when Mr. McGill enjoyed them two or three years ago. There was a noticeable improvement in quality as well as quantity in the audiences 20-25, and proper choice of plays will make this permanent.—**SMITH'S** (Edward C. Smith, prop.; A. E. Culver, bus. mgr.): Shepherd's moving pictures are still in evidence, and to about the same business. The amateur nights have been discontinued.

**HARTFORD.**—**POLIS** (S. Z. Poll, prop.; H. A. Bailey, mgr.): Despite the terrific heat of the past week good sized audiences greeted the excellent production of A Celebrated Case July 13-18. Blanche Shirley, Anna Burrows, and William F. Canfield score.—**SCENIC** (H. C. Young, mgr.): Week 18 Katherine Ryan and Jack Kammeyer made big hits with their songs. Kammeyer with his colored slides was particularly good in song accompaniments. The attendance all the week was above the hot weather mark.—ITEM: With Parsons' and the Hartford Opera House closed, Poll's and the Scenic have the field to themselves.—Mrs. H. A. Bailey (of the Murray Sisters) was a guest the past week at the Hotel Higginson, having accompanied Manager Bailey East on his recent vacation trip to Chicago.—Francis Carlysle, of the Ottis Skinner co., is summering at his home here, and Byron Ongley, co-dramatist of Brewster's Millions, is also renewing the friends of his youth in the Nutmeg capital. A. DUMONT.

**NEW HAVEN.**—**POLIS** (J. W. Windisch, res. mgr.): Week July 20-25 the Poll Stock co. presented a double bill, The Kitchen Belle and A Modern Ananias. The first play was a clever little comedy, with Bijou Washburn as Kitteh, and the Kitchen Belle. J. McQuarrie as the Milkman, Everett Butterfield as the Policeman, and Daniel Lawler as the Military Man each helped to keep the audience in good humor. Lydia Knott added a good share to the success of the farce. Good houses were the rule. In A Modern Ananias Harry Ingram as Felix Featherstone was seen to advantage. The part of John, played by Aubrey Beattie, was good. Claudia Lucas and Bijou Washburn were well cast. All the others had appropriate parts. Week 27-1 East Lynne. When Knighted Was in Flower to follow.—ITEM: At the daily matinees this week a handsome watch was presented to the lady holding the coupon corresponding to a number in the watch. M. E. IVES.

**WATERSBURG.**—**JACQUES** (J. H. Clancy, mgr.): Poll's Stock co. appeared at Piney Ridge July 20-22 to good business. David M. Hartford as Jack Rose and Frances Nordström as Azalea Dearing are supported by a capable co. The Prince of Liars 27-1.

**SOUTH NORWALK.**—**HOYT'S** (I. M. Hoyt and Son, mgr.): Lucy Milliken co. continues to draw good houses during her summer engagement.

GEORGIA.

**ATLANTA.**—**CASINO** (H. L. De Give, res. mgr.): The Baldwin-Melville Stock co. in the Bishop's Carrying Case 20-25 brought out the theatregoing people here; the co. has been playing to heavy business; the play was admirably staged. William E. Bonney was distinctly the hit of the performance; his expressiveness and skill in portraying the part of Edward Kennedy won him much praise. John T. Dwyer as Tom Dorgan was one of the features of the performance; his work was good and met with the approval of all. Lucia Moore as Nance O'Brien was very good. She was ably assisted by Alice Dommer as Mag

Monagan, who made a hit. Same co. week 27 in Janice Meredith.

### ILLINOIS.

**PEORIA.**—**AL FRESCO PARK** (Vernon C. Stever, res. and mgr.): Woodford's Dog, Pooh, and Monkey Circus canceled week July 20-25. Other acts are Harris, the Kodak Fand, in balloon ascensions, and regular park attractions. Peoria have taken as lively an interest in park as in former summers. This is the fourth season of its existence. Large crowds always.—**VIRGINIA BEACH** (Frank Heineke, mgr.): Park had huge fish fry 22 over 400 pounds being served. Vanderville features are Baker and Johnson and Howard. Big attendance.—**STONE HILL** (C. J. Brinker, mgr.): Stone Hill Stock co. in What's New of New York 20-27. Show, combined with moving pictures Vanderville and illustrated songs, is interesting.—**AIRDOME** (Chamberlin, Harrington, and Co., mgrs.): S. B. Harrington, res. mgr.): Gertrude Traudt Harrington co. in Hearts of Knights 10-19 and Woman Against Woman 19-22 pleased good business. Both plays creditably given. Only theatre in that section of city.—**DEMPEXY** (Martin Dempsey, mgr.): Business excellent.—ITEM: Main Street Theatre will reopen Aug. 31, with two performances daily.—Picture theatres Lyric and Nickelodeon are enjoying good patronage.

**TAYLORVILLE.**—**ELK** (Gerry Hogan and Bill Hill, mgrs.): Moving pictures and illustrated songs week July 13-18 to immense business.—**NICELAND** (Mollie Oden and C. H. Lewis, mgrs.): Moving pictures and illustrated songs, changed daily, to capacity audiences. Cosmopolitan Carnival co. under auspices K. of P., 10-15.

**DECATUR.**—**DREAMLAND PARK** (Ed Baker, mgr.): George De Monaco and co. in Uncle Josh's Visit to New York, Mata Ponte and co. in The Denot at Midnights, Show, Delano, and Otto Western. The free active are Captain Blondell and the De Monicos.

**BALTIMORE.**—**AIRDOME** (W. M. Sauvage, mgr.): Excellent business July 12-18. Howard Brothers, Rawles and Von Kaufman, Ponson and Leo, and Marie Clark, 18-22; La Estrella, Jolly and Wild, Joe Garza, and Lewis and Chapin.

**AURORA.**—**STAR** (Frank Thielin, mgr.): Week 13-19; Dolly and Harry Leftovers, moving pictures, and illustrated songs; excellent, to S. R. G. 101 Ranch 20.

**TUSCOLA.**—**ACME** Stock co. (under canvas): Week 20-26; average co.; good business. Plays: The Bowery Detective, A Family Affair, A Cowgirl Sweetheart, Slaves of the Orient, and The James Boys.

**CHAMPAIGN.**—**WEST END PARK** (Matt Kunell, lessee and mgr.): Week July 18 Georgia Minstrels; fair co. and business. Week 20 Mack and Mack in Vanderville.

### INDIANA.

**EVANSVILLE.**—**OAK SUMMIT PARK** (Sweeton and Daneshorn, mgrs.): Bill of July 12-18 drew banner crowds of the season and proved to be excellent. Bill 19-25 has Lassard Brothers, Hanson and Drew, and the Three Roschott Brothers. With other specialties; Lazar and Lazar, Verna and Vernon, John McGee.—**HIPPODROME** (Frank B. Hooper, mgr.): Bill 19-25 drew good houses and included Gertrude Golden, the Musical Millers, Le Mair and King, and Fred Pizzley (local).—**AIRDOME** (A. E. Harrington, mgr.): Bill 19-25 had Lassard Brothers, Hanson and Drew, Iva Donetti, Louis Ranchman.

**ANDERSON.**—**CRYSTAL** (W. W. McElroy, mgr.): Week July 13-18 Billie Link Specialty co. gave excellent satisfaction to good business. Elmore and Ray, Leontine and Adams, Blossom, Robinson Flath, Tedd Osborn, and the Kinodrome 20-26 opened to good business; bill good.—ITEM: J. E. Hennings, manager Grand Opera House, leaves for New York to-night to finish the booking for the coming season. While in New York he will be the guest of Sam Harris.

**ANGOLA.**—**MAJESTIC** (Sanders and Hanselman, mgrs.): Moving picture show pleased good business.—ITEM: The remodeling of the Cotton Opera House began July 20. The house will have new main entrance and newly decorated walls, will have a stone sprinkler and other improvements required by the State laws.

**LOGANSPORT.**—**BROADWAY THEATRE** (G. W. Sipe and W. B. Holmick, mgrs.): Hugh McClellan, Ethel Gilkey, and the Cowboy Quartette July 6-11 pleased excellent business. Bella Italian, Gordon and Marx, and Cleone Pearl Fall 18-19. Armstrong and Levering, Way and Christy, and Three Dancing Sunbeams 20-25.

**HUNTINGTON.**—**THEATRE** (H. E. Rosborough, mgr.): Dick Mueller's Vanderville and Musical Comedy co. July 21-22; good business and co.

### IOWA.

**FORT DODGE.**—**EMPIRE** (G. Mulewski, owner; H. Burnstine, mgr.): Great Gaynor (European), Professor Wise, the Chalk Talk Man; good business.—**DELIGHT** (Harvey Spencer, owner and mgr.): The Gentleman Burglar in talking pictures, with 3,000 feet of motion pictures, drew packed houses.—ITEM: The Great Patterson Carnival co. opened July 20 to an enormous crowd. This is their second appearance here and they are popular favorites. Several new attractions have been added and some of the lesser attractions that were with them last year have been eliminated.—Arthur, lessee of Midland Theatre, and William F. Adams, manager of above house, are considering the advisability of keeping the attractions.—Gentry Brothers' Dog and Pony Show will give two exhibitions in this city July 30.—Ringling Brothers' Circus date not announced, but will show here some time in August.

**BUQUAY.**—**AIRDOME** (Jake Rosenthal, mgr.): The Huntington-Scalon Stock co. in A Game of Love July 19-25.—**UNION PARK** (Union Electric Co., mgrs.): Lew Wells, Dixon and Bernard, and Anita Primrose 19-25.

### KANSAS.

**JUNCTION CITY.**—**LYRIC** (Ira Bennett, mgr.): Moving pictures and Vanderville; J. H. Mack, banjoist and comedian; Little Shore Acres, juvenile comedian; July 20-23.—**AURORA** (D. E. Reichenbaum, mgr.): Moving pictures and Vanderville; Costello and La Croix, comedy sketches; the Vans, comedy and monologue; Aaron Keller, whistling imitator, week 20.

**FORT SCOTT.**—**AIRDOME** (Harry C. Krulich, mgr.): The Grace Hayward co. closed a good week July 18; it is one of the best co. we have had this season. Plays: In a Woman's Power, East Lynne, Sherlock Holmes, and The Whole Daumur Family. Same co. week of 20.

**LEAVENWORTH.**—**AIRDOME** (Maurice Cunningham, lessee and mgr.): Kreis Stock co. July 19-25 to capital business. Weather hot.

### LOUISIANA.

**SHREVEPORT.**—**PALACE** (L. Montville, mgr.): Fair business week ending July 18. Younger Brothers, Bartell and Garfield, McLain and dogs, Burt Cole and bag punching dogs, Bender and Phillips, and Paloscope 18-19.—**GRAND** (Burgess and Greisner, mgrs.): Very good business week ending 18. Copeland and Copeland, Minnie Waddell, the Fishers, Chic Walworth, The Brownies, Madame Fisher.

### MAINE.

**PORTLAND.**—**JEFFERSON** (Julius Cahn, mgr.): Louis Vale in The Girl from the Emerald Isle week July 20 to first-class business.—**KEITH'S** (James E. Moore, mgr.): Sunday is playing to fine houses 20-25. The Dancing Master 27-1.—**CAPE THEATRE** (E. V. Phelan, mgr.): Sweet Clover is the attraction week 20 and is being well attended. A Merry Widow week 27.—**PEAKS ISLAND** (C. W. T. Goding, mgr.): The Heir to the Hoors is proving strongest bill of season and doing a capacity business. The Sword of the King week 27.—**RIVERTON PARK** (G. A. Newman, mgr.): A bright opera, The Maid of Japan, is the attraction here this week to fine attendance.

**BRUNSWICK.**—**MERRY MEETING PARK** (George A. Baker, mgr.): Prince of India July 18-21; best co. that has appeared here for years; costumes and scenery best ever seen here; packed houses the rule. Joseph J. Flynn's Modern Vanderville co. 20-25.

**ATLANTA.**—**CASINO** (H. L. De Give, res. mgr.): The Baldwin-Melville Stock co. in the Bishop's Carrying Case 20-25 brought out the theatregoing people here; the co. has been playing to heavy business; the play was admirably staged. William E. Bonney was distinctly the hit of the performance; his expressiveness and skill in portraying the part of Edward Kennedy won him much praise. John T. Dwyer as Tom Dorgan was one of the features of the performance; his work was good and met with the approval of all. Lucia Moore as Nance O'Brien was very good. She was ably assisted by Alice Dommer as Mag

Monagan, who made a hit. Same co. week 27 in Janice Meredith.

### ILLINOIS.

so. includes Bates and Neville, Harper, Donthrett and Jones, August De Weis, and the Four Prancers.—ITEM: Lillian's Dog and Pony Circus is billed to appear here under canvas 20-25.

### MARYLAND.

**ANNAPOLIS.**—**COLONIAL** (W. A. Hollebaugh, mgr.): Moving pictures to good business.

### MASSACHUSETTS.

**FALL RIVER.**—**SAVORY** (Julius Cahn, lessee and mgr.): George S. Wiley, acting mgr.): For the week July 20-25 the J. Frank Burke Stock co. presented Wedded and Parted and, as usual, gave satisfaction. J. Frank Burke as Herbert Dickson gave a thoroughly enjoyable performance. D. J. Hamilton scored a hit as Harry Dayder. Jessie Arnold was pleasing as Nora Farleigh. Eddie Earl Andrews was very acceptable as Marion Cameron. Augusta West made her fare-well appearance with the co. in the character of Matilda Duval. Florence Mack and Arthur Griffin also closed their engagement with the co. Frank Thomas, Harry Andrews, and E. M. Leonard, Bert Walter, and Raymond L. Braden enjoyed the stage. The production was staged and costumed adequately, under the personal direction of Harry Andrews. The attendance was good. In the Bishop's Carries 27-1.

**LINCOLN PARK THEATRE** (J. W. Phelps, mgr.): The Chimes of Normandy was the strong drawing attraction week 20-25, and as presented by the Lincoln Park Opera co. it proved to be one of the best of the season. Florence Ackley as Serpentine delighted every one with her superb voice. Eddie Flavelle was pleasant. Gaspard, Charles Hillman, Steve Scott, Georgia Harvey, and Francis Carrier deserve mention. The show was well staged and mounted, and the work of the chorus gave general satisfaction. Very large attendance was the rule.—ITEM: **SPINNER** (Louis M. Boas, mgr.): Bill 20-25 pleased William Barrymore and co. in The Babe's Courtship. Adams and Weston in A Haunted House, Juniper and Hayes, Sadie Graham, Luther and Burns, Brandt and Lorne, and motion pictures to good attendance.—**PURITAN** (Billie Nichols, mgr.): Week 20-25 Francis and Kathryn H. Kumme in Blunders, Billie Nichols, and motion pictures to good attendance.—**SCENIC** (Adam Tamm, mgr.): Motion pictures 20-25 pleased good attendance.—ITEM: Pat Walsh, of *Low Fields' Girl* returned from his New York trip 18. John A. Danly, late of the Burke co., has joined the Premier Theatre forces.—Manager George S. Wiley was the guest of Alderman Walter E. McNamee 17, who took his guests to Millford, where a clamshale was served. The trip was made in Alderman McNamee's auto.—Manager George Fenberg is deserving of much credit for the excellent manner in which he is conducting the stock co. here this season. Manager Fenberg is a hard worker and has made scores of friends here. He is worthy of all encouragement in his efforts to give the picture good production.—W. Fred Mason, of this city, has been selected by Cohen and Harris as manager of Thomas A. Star for the coming season.—Augusta West received many presents and flowers on her birthday 15 from friends out of town. Fern Foster has joined the Burke co.—Robert Cushing, Charles Reagan, and James Cummings left to join The Outlaw's Christmas 20.—The Fall River School of Acting, Greenville James, director, will shortly produce Hazel Kirke.

**NEW BEDFORD.**—<

# FLORENCE BINDLEY

Announces Her Engagement for Starring Tour in the Original Drama  
**IN THE NICK OF TIME**

Management JOHN F. SULLIVAN AMUSEMENT CO.

P. S.—I wish to extend my sincere thanks to the several Managers who made me offers for the coming season.—FLORENCE BINDLEY.

16 pleased good house. Dougherty Stock co. week 10. A Dangerous Friend Sept. 15.

## MISSOURI.

**ST. JOSEPH**—CRYSTAL (Fred Cozman, mgr.): Week July 19-25 Valetino Brothers, Lee Morrison and co., May Evans, Hugh J. Emmett and co. Illustrated songs and moving pictures pleased excellent business.—AIRDOME (C. U. Philley and C. Van Houten, mgr.): The Lenard-Haynes co. 12-18 presented A Woman's Past, A Yale Cowboy, and The Poor Mr. Rich to the best business of the season. The co. is above the average and Harry L. Merton, the leading man, a decided favorite. Jimmie Wright in character work also deserves special mention. Week 19-25 four changes of bill.—ITEM: The Banda Boys 19-25 will give a series of concerts at the Lake Fairgrounds and during months of July and August free vanderbilts will be given at Lake Casino.

**JEFFERSON CITY**—AIRDOME (W. W. Edwards, mgr.): Chase-Lister co. July 13-18 excellent, to big business. Plays: At the Risk of His Life, A Runaway Match, The Girl of the 101 Ranch, Friday the Thirteenth, The Princess of Panama, The Saint and the Sinner, The Highest Bidder. The Dubinskis co. 27-8.

**HANNIBAL**—AIRDOME (J. R. Price, mgr.): Whity Dramatic co. July 13-18; good co. and business. Plays: The Country Girl, A Woman's Revenge, and A Straggle for Gold. Will continue in repertoire week 20-25.

**LAMAR**—Crawford's Comedians showed here under canvas week of July 13, pleasing good audiences; excellent band and co.

## MONTANA.

**MISSOULA**—UNION OPERA HOUSE (C. A. Harlan, mgr.): The Gillette co. July 10-18. Plays: Monte Cristo, M'lma, Shall We Forgive Her, The Pumpkin Hunter, The Two Orphans, The Man Outside, East Lynne, and Danites; pleased large audiences.

## NEW HAMPSHIRE.

**KEENE**—DRIVING PARK THEATRE (J. H. Jennings, mgr.): Thomas and Osborne Vanderville co. week July 20 pleased good business.

## NEW JERSEY.

**BURLINGTON**—AUDITORIUM (Charles M. Lanning, mgr.): Auditorium moving pictures and films illustrated, with Walter Crisp, soloist, drew well July 13-18. Saturday programs of songs, three sets of pictures, and two vanderbilts acts, consisting of James Barton, the merry wizard, and Jack Stockton, the tramp, collegian, made an entertaining bill. Moving pictures and illustrated songs, with vanderbilts features, for last of week 20-25.—MAJESTIC (King and Schwartz, mgr.): Illustrated songs and motion pictures 13-18 were entertaining and enjoyed normal business.—ITEM: This city is a busy place, theatrically speaking. Few cities of its size can boast of so much activity in that line between seasons.—George H. H. However, the ticket taker at the Auditorium is a faithful attendant. In one year he has been absent from his post of duty only one night. Burlington Island and Rancocas parks, with the Royal Imperial Band of Chicago at the former and the Metropolitan Band of this city at the latter, are attracting large crowds to their Sunday concerts.

**RED BANK**—FRICK'S LYCEUM (Fred Frick, prop. and mgr.): Season will open here 1 with Arizona. The Red Mill 6. Man of the Hour 7. The Honeymooners 11.

## NEW YORK.

**ELMIRA**—BORICK'S (Charles Van Dyne, mgr.): The Manhattan Opera co. scored another success in Rip Van Winkle July 20, 21; capacity. Carl Gantvoort was splendid in the titular role and Josephine Laird won emphatic approval as Meenie. Sam Mylne made a happy Nick Vedder. May Florine Linden a fetching Katrina, and Charles Wilmatt a capable Peter Stein. Jethro Warner did well as Hans von Beckman and Alonso Price was well cast as Derrick von Beckman. At short notice Bertha Perkins stepped from the chorus and took the role of Captain Merton, covering herself with credit. Kenneth, Faith and Austin Kidder were seen to advantage in juvenile parts and the stage settings were unusually good. Mrs. Diavolo 23-25; Heart and Hand 27-28.—RIALTO (F. W. McConnell, mgr.): May Arthur, Cora Cherry, Minnie Fayette, Mae Collins, Hugh Morton, William Holmes, and RialtoScope 20-25; good houses.—EDRIDGE (Knock Little, mgr.): Bundy's Georgia Minstrels 20-25; large business.—HAPPY HOUR (Dir. Van Demark, mgr.): Professor Spakman in illustrated songs and motion pictures drew capacity 20-25.—ITEM: The Grand, unfortunately on a picture house, is closed temporarily and is being reconstructed into a vanderbilt theatre. It will open in August.—The Lyceum will open early in August with Al. Field's Minstrels.—Elizabeth W. Bell, contralto, has retired from the Manhattan Opera co. and Margaret Herkimer and Ted Weller have joined it.—Josephine Laird, the popular prima donna at Borick's, had the children of the local Orphans' Home as her personal guests at a matinee performance of Rip Van Winkle 22. Afterward she bought them candy, soda and popcorn, and they voted her the greatest ever.—The Rialto Circuit co. has joined the Grand Opera House, Hanover, Pa.—Frank Robbins' orchestra, two small crowds 17.—Vera Atwood has joined the Perry G. Norman Stock co. Auburn.—John E. Brandon and Casper Shultz will build a new theatre in Little Falls, N. Y.—Earl Flynn, of Al. Field's Minstrels, has gone into vaudeville.

## J. MAXWELL BEERS.

**ALBANY**—PROCTOR'S (Howard Graham, res. mgr.): Moving pictures and illustrated songs; good attendance. Emma Franklin is a new acquisition to the staff of soloists this week. Myron P. Rittenhouse, tenor, is still retained and is heard to splendid advantage in his series of popular songs.—ELECTRIC PARK (F. G. Williams, mgr.): Week 20-25 Lew and Harr. Three Mincaps, Mile, Empire, Central, Weston, Johnson Brothers and Johnsons.—ALTO PARK (P. H. Nye, mgr.): Week 20-25 Madame Etolie's trained stallion and the numerous other features attracted large crowds.

## GEORGE W. HERRICK.

**SYRACUSE**—VALLEY THEATRE (N. C. Mirick, mgr.): Lucy and Lucie, Mabelle Adams, A B C D girls, and Watson and Little July 20-25 to good business.

## E. A. BRIDGMAN.

**HORNELL**—SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles S. Smith, mgr.): The many improvements made in the Shattuck are nearing completion. A new switchboard has been added which is the largest and most complete in the city. The stage has been enlarged to accommodate any of the big road attractions. The new drop curtain is the work of Louis Lusk, of New York, and is very attractive. The house is now absolutely fireproof and will be ready for the opening of the 20th, Al. G. Wright Minstrels due 18. Chicago Stock co. 20-25.—ITEM: The Shattuck is a well-constructed theatre. Robert Gear, soloist; moving pictures and illustrated songs are doing big business.—ITEM: Mrs. Arthur Sidman and daughter Marjorie have returned from a visit in Syracuse and Tully. Mr. Sidman's early home—Leo Merritt and wife (Bonnie Bunyan) have returned here after a visit to New York.

**ROME**—LYRIC (Direction of F. B. Luecher, Inc.; Russell N. Garrison, mgr.): Cameraphone (Jim Jackson's) Courtship, Excelsior Quartette, Wilmot and Monroe, Garibaldi Barrigan, Criterion Quartette, and The Merry Widow opened the week of July 20 to good business. Illustrated songs by Allison, Gruen, Special, Mora Sisters (local).—LITTLE CASINO (J. G. Burns, mgr.): Moving pictures and illustrated songs by Miss Hinchliffe; business good.—CARINO (J. Y. Burns, mgr.): La Vardo and Howard, village cut-ups, comedy, novelty and acrobats, and Billy Dunn, the funmaker, 16-18. John P. Mack, Miss La Blanch singing and dancing comedienne, 20-22. Illustrated songs by Harry Canfield, Specials, Dolly Rice and Sister in original entertainment (local). Good business.

**PALMYRA**—OPERA HOUSE (H. L. Averill, lessee and mgr.): Will open early in September, and in the meantime is receiving a thorough overhauling. Several changes will be made in the seating, and the big gallery will be divided into a balcony. Other improvements to both the stage and auditorium will be made before the opening. Manager Averill and

# M. STEIN'S MAKE UP

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EVERYWHERE

Grease Paints—Lining Colors—Nose Putty—No. 18 Rouge—Face Powder—Alpine and Knickerbocker Cold Creams—Burnt Cork—Assorted Paints—Eye Pencils—Moist Rouge—Wheatcroft Cream—Clown White—Spirit Gum.

Treasurer Leach have returned from their vacations. Mr. Averill enjoyed a cruise around Cayuga Lake in Mr. Leach's fast motor boat, and Mr. Leach took in the Democratic Convention at Denver and other points of interest in Colorado. The outlook for business here was never better, as every shop in town is running on full time with a full quota of men, and every branch of business seems to be prospering.

**SARATOGA SPRINGS**—ITEM: Land's Orchestra has been giving morning and evening concerts at the Grand Union Hotel since July 4 to large crowds of music lovers.—The orchestra of the United States Orchestra, under the direction of A. Manssoch, gave their first concert 18 to pleased crowds.—Doring's Orchestra, which has furnished the music at Congress Hall for many seasons, will begin their summer concerts 23 at this well-known house.

**GLOVERSVILLE**—DARLING (W. E. Gant, mgr.): The Fiske Stock co. in Slaves of the Orient 14-18 and Savored from the Sea 20-22 turned people away at four performances; the plays are being produced equal to many high-priced productions; costumes and stage settings very attractive.—SA CANDAGA PARK (Charles B. Nella, mgr.): The Dainty Four, Gilbert and Kates, Leon Roque, Farrell and Leroy, and Ella Richards 20-22 pleased good.

**OSWEGO**—OPHEUM: Moving pictures and illustrated songs, also Bud Rice and Blanch Dell, who made a hit with their singing and dancing.

**BINGHAMTON**—CASINO PARK (J. P. E. Clark, mgr.): Lillian Mariano, Carney and Wagner, Mark and Shirley Hart, Raymond and Hess, and Cunningham and Marion July 20-25; good business; pleased.

**ROCKY GLEN**—ITEM: Jane Elton, the Vedmaris, Hogan and Hogan, Harry Thompson, and the Lawlers 20-25 to big attendance.

**NIAGARA FALLS**—INTERNATIONAL (Harris Lombard, mgr.): Chicago Stock co. in Bronco Buster July 16-18 and Home Folks 20-22; good business; each performance well received. The Lion's Heart 25-26. American Vitagraph co. 19 to good business. American Vitagraph co. 20.

**JAMESTOWN**—CELOBON (J. J. Waters, mgr.): Takenes Troupe, the Four Missions, Alexis and Harrington, Harry Brear, and Ida Clare July 20-25 pleased good houses.

**WEELSVILLE**—STAR (E. F. Gee, mgr.): Reiff and Clayton and Selvia July 19-21. Pictures changed every day.

## NORTH DAKOTA.

**MANDAN**—OPERA HOUSE (H. H. Williams, mgr.): The Little Prospector 4. Miss Perkins in title-role.—LYRIC (Reinholt and Hunsdon, mgrs.): Popular entertainment all week and Saturday matinee to good houses. Local talent engaged, including Stella Garley, Edwin Wuer, vocalists; Hazel Creighton, pianist.

**FARGO**—OPERA HOUSE (Alson Brubaker, mgr.): Mahara's Minstrels July 22-24. Robert Mantell 21. The Little Prospector 1.—GRAND (Fowler and Smith, mgrs.): Week 13-18 splendid bill and big business. O. M. Paddock, Harry Clifton Sawyer, Harold M. Shaw and co. Mr. Sawyer pleased the audiences with his clever imitations.

**JAMESTOWN**—OPERA HOUSE (Morris Beck, mgr.): Mahara's Minstrels June 20 pleased small house.

## OHIO.

**URBANA**—CLIFFORD (Edward Clifford, mgr.): Lesson's Mimic World moving pictures with living subjects (Walter Davis and Bertha Fullam playing leads), with R. C. Conroy, starring. Opened July 18 to crowded houses at each performance; 20-22 the Sims in a novelty act to fair sized houses; moving pictures and illustrated songs.—THEATRUM (C. R. Snyder, mgr. and prop.): Moving pictures and illustrated songs 15-22 to good attendance.—IDEAL (Stevens and Grugan, mgrs. and prop.): Moving pictures and illustrated songs 15-22 to fair business.

**DAYTON**—OPHEUM (F. S. Frazier, mgr.): Mr. and Mrs. Daniel Delahoye, illustrated songs; Mr. and Mrs. Jack Davis, Billy Conklin, Patterson, and pictures July 19-21 made fine impressions. James and Parker, Bob and Bertie, the Keatons, Elsie and Erlanger, and Armond 16-18 pleased big business.

**TACOMA**—STAR (J. R. Boyd, mgr.): Mr. and Mrs. Jack Davis, illustrated songs and moving pictures July 18-19 pleased good business. W. J. Mack, Fairborn and Fairborn, illustrated songs and moving pictures 20-22.—DREAMLAND (W. F. McCullough, mgr.): Helen Shipton, Smith and Klein, Benjamin Hilbert, illustrated songs, and moving pictures 20-22.—ITEM: Dora, the handclap king at Dreamland, 13-18, was a big drawing card.

**LANCASTER**—WOOLWORTH ROOF-GARDEN (Charles M. Howell, mgr.): Large houses were pleased July 20-25 with Conroy, Lorraine and co. in King for a Night, Luigi-Picaro Trio, Gertrude Black, Sunetra and co., Keegan and Mack, William Dillon, and moving pictures.—SCENIC (Edward Monast, mgr.): Harry Reed with illustrated songs and the moving pictures 20-25 continue to attract good sized houses.

**PITTSBURGH**—FAMILY (National Amusement Co., mgr.): Week 13-18 pleased good business. W. J. Mack, Fairborn and Fairborn, illustrated songs and moving pictures 20-22.—DREAMLAND (W. F. McCullough, mgr.): Helen Shipton, Smith and Klein, Benjamin Hilbert, illustrated songs, and moving pictures 20-22.—ITEM: Dora, the handclap king at Dreamland, 13-18, was a big drawing card.

**HARRISBURG**—PAKTANG PARK (P. Davis, mgr.): Marie West, the Dewart, Irwin Street, Hauseley and Gieott, Gotsu and Nelson, and Swift and Cosey July 20-25 pleased good houses.—HIPPODROME (A. L. Rountree and Co., Inc., mgr.): The attendance at this resort continues good; the moving pictures are well selected.

**KANE**—FAMILY (Brown and Dion, mgrs.): Good business week July 16-22 with moving pictures, and the Simms, Heaston and McLean, May Milligan, Klein and Erlanger, the Keitners, and Bob Reeves; business continues good at the other two moving picture houses, the Star and Happyland.

**WILLIAMSPORT**—VALIAMONT PARK PALAIS (Augustin Glassmire, mgr.): Valiamont Stock co. in Willowdale July 16-18 and The Army and Navy 20-22 to good sized and appreciative audiences; all the parts well taken; the co. is nicely balanced.

**WYOMING**—CHEYENNE—CAPITOL AVENUE (Edward P. Stahle, lessee and mgr.): On 1 Manager Stahle will open the Capitol Avenue Theatre with the camera phone as an attraction, and will give daily performances.—ATLAS (Thomas Hoaney, prop. and mgr.): Mrs. Peter Maher, Delmore and Darrell, Win Douglas and Moscrop Sisters, and Eddie D. Jensen July 13-18; ordinary, except Miss Jensen, to good business. Westworth and Burns, Mrs. and Mr. Bert Wheeler, Miss Jensen, and O'Dell and Kinley 20-25.

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For Stock Company. Been grand success for three years with Stock. Apply JNO. D. DAVIS, Agent, 414 Plum Street.

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SINGING CHARACTER COMEDIEENNE  
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MUSICAL COMEDY VAUDEVILLE DRAMA

Would consider joining good combination for Vaudville.

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Capable of playing Irish, Hebrew and German characters Parts in Musical Comedy or Drama.

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JUVENILE BOARDERS. Wanted—Children only, 3-12 years; \$5 per week (5 meals daily), including mother's care, training, laundry. Unrestricted visiting. Soon to travelling parents. JUVENILE, care MIRRO.

# GRACE MERRITT RETURNS.

Grace Merritt sailed from Liverpool last Thursday on the *Bootic*, returning to New York in response to an urgent cablegram and after declining a London offer that would have kept her there for the coming season. Before going abroad Miss Merritt had partially completed arrangements to go on a tour to the Pacific Coast in her last season's success. When Knighthood Was in Flower, but now on her arrival here she will find two other starring offers, as well as a tempting engagement of forty weeks in vaudeville in a new sketch by a well-known actor-playwright, awaiting her decision. Miss Merritt has been visiting for six weeks in London and Paris, and writes to a friend here that two things have especially impressed her, one being the low salaries paid in the dramatic profession in England, and the other the disregard of the Sabbath day in France.

# GRAND STREET THEATRE OPENS.

Convict 999 opened the English season at the Grand Street Theatre under the direction of A. H. Woods on July 25. This melodrama has been favorably received at the various popular priced houses during the last two seasons, and its opening on Grand street was auspicious. After October 1 Mr. Woods intends to present plays of a higher grade at this house, the only English speaking theatre on the East Side south of Fourteenth street.

# REFLECTIONS.

Robert Emmett Lennon, who plays the part of the Duke in *The Yankee Prince*, spent last week with friends at Newport, R. I. It is said that Mr. Lennon will star next season in one of George Coe's new plays.

Mr. and Mrs. T. W. Dinkins (Lida Dexter) are entertaining house parties every week at their Summer home on the Great South Bay, Amityville, L. I. Last week Mr. and Mrs. Corse, Payton, Bonita, William Drew, Miss T. L. Correll, Miss Revare, and Miss Janette Sherwood were in the house party, dividing the time between automobile, motor boats, bathing, and fishing.

While Harry Doel Parker was sauntering through Luna Park one evening last week he was suddenly attracted by the voice of Harry Russell, the "orator of Coney Island," who expounds the merits of one of Luna's big attractions, and who has been connected with all the big expositions in the past ten years. Mr. Parker watched the movements and listened to the voice of the well-known talker, and finally decided that he would be just the man to play the part of Colonel Mauver in Under Southern Skies, Mr. Parker's play. The opportunity was offered to Mr. Russell and he accepted the engagement. Whereupon the manager walked off convinced that he had another find.

The Broadway Opera House, Elk City, Okla., a handsome new structure modern in every respect, with a seating capacity of 1,000, expects to open the season on Sept. 15.

# OPENING DATES.

Fluffy Ruffles, Buffalo, N. Y., Aug. 24. Through Death Valley, Perth Amboy, N. J., Aug. 29.

By Order of the Court, South Norwalk, Conn., Aug. 1. Why Girls Leave Home, Janesville, Wis., Aug. 20.

Her First Falsetto, Peoria, Ill., Sept. 3.

San Antonio, Des Moines, Iowa, Oct. 1.

The Yankee Prince, Knickerbocker Theatre, New York, Aug. 3.

The Phantom Detective, Dayton, O., Aug. 22.

Born.

BOND.—A daughter, to Mr. and Mrs. Raymond Bond, at Fall River, Mass., on July 19.

CRICKET.—A son, to Mr. and Mrs. Edwin Crick (Mabel Findlay), on July 17.

WILSON.—A daughter to Mr. and Mrs. Charles Wilson, at Evanson, Ill., on July 14.

Married.

BOND-JOHNSON.—Louis McGregor Bond and Claudia Johnson, at Hackensack, N. J., on July 18.

CONNOR-PETTES.—William Young Connor and Georgia Marie Pettes, at New York city, on June 26.

CRANE-HAWTHORPE.—Edward A. Crane and Helen Hawthorne, at Laconia, N. H., on July 15.

JOHNSTONE-HARDING.—Laird Johnstone and Alma Harding, at Columbus, O., on July 9.

LURAY-HANCOCK.—Edward Creighton Largay and Ursula March Hancock (Ursula March), at Salt Lake City, on July 22.

PIQUET-RUSH.—Charles Wesley Piquet and Juanita Bush, at Jackson, Mich., on July 8.

Died.

COVENY.—In Brooklyn, N. Y., on July 10, Jessie West-Covency.

COLE.—Mrs. Minnie F. Cole, at Boston, Mass., on July 17.

DINGRON.—Helene Dingron, at San Francisco, on July 26.

DUNCAN.—John Fish Duncan, at Cambridge, Mass., on July 12.

EMMETT.—Mrs. Charles E. Emmett (Alice MacCleide), at Ramsey, N. J., on July 24.

LEARY.—William J., son of Mr. and Mrs. Thomas G. Leary, and brother of Georgiana C. Leary, on July 20, at the age of 18 years, 9 months and 11 days. San Francisco and Oakland papers please copy.

MASON.—William Mason, in New York city, on July 14.

NUNO.—Jaime Nuno, at Auburndale, L. I., on July 17.

POTTER.—Charles E. Potter, at San Francisco, on July 22.

POTTER.—The St. Rev. Henry Cadmus Potter, at Fremont, California, N. Y., on July 22.

STRANGE.—John E. Strange, at Annapolis, Md., on July 12.

# WARNING!

## TO TRAVELLING AND LOCAL MANAGERS Darcy & Wolford (INCORPORATED)

### 1402 Broadway, New York

Hereby give notice to all Managers that they have no agents or representatives at Chicago, San Francisco, or anywhere else and NO ONE has any authority to submit or lease any plays owned or controlled by them. Managers producing or Local Managers allowing plays controlled by DARCY & WOLFORD to be produced in their theatres, unless secured direct from their New York Office, 1402 Broadway, will be prosecuted according to law.

### DARCY & WOLFORD, Inc., 1402 Broadway, New York

Mayer C. Goldman, Attorney, Nassau Street, N. Y.

### THEATRE CARDS

Advertisements in this column are taken at special rates for the accommodation of local theatre managers wishing by publicity to keep their houses before company managers. Charge \$1.75 per agate line for thirteen times. Four lines smallest space taken.

### AUBURN, N.Y. THE BURTIS AUDITORIUM JOHN N. ROSS, Manager

### LARGEST AND FINEST THEATRE IN CENTRAL NEW YORK

### UNDER NEW MANAGEMENT

Now Booking for Season 1908-09. Send your applications early.

JOHN N. ROSS, Manager.

### DAVENPORT, IOWA, GRAND OPERA HOUSE Under New Management.

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### NOW BOOKING FOR NEXT SEASON

Population 45,000; 45,000 to draw from Rock Island, Moline and Clinton.

Seating capacity 1,200. Entirely remodeled. Thoroughly modern.

### FINDLAY, O. GILLETTE THEATRE CARL SMITH, Mgr.

Now booking season 1908-19. House now being improved throughout. GOOD OPEN TIME FOR  
RIGHT ATTRACTIONS.

### FRANKLIN, IND., OPERA HOUSE L. ZEPPENFELD, Mgr.

No Opposition—12th Season

Seating Capacity, 1,000. Population, 10,000.

OPEN TIME  
For First Class Companies. Wire or Write.

### HINTON, W. VA. NEW MASONIC \$80,000 THEATRE WILL L. FREDEKING, Manager.

Pop. 7,000; drawing pop., 15,000. Seating cap., 1,200.

Now Booking Season 1908-9.

### HUNTINGDON, PA., THE GRAND JOHN D. GROVE, Secy., Mgr.

### MODERN NEW THEATRE NOW BUILDING

Capacity 1,000. Stage 32 x 65 ft. Proscenium opening 24 x 36 ft. Finest within radius of 30 miles.

### Will Open About Nov. 1, 1908.

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### INDIANA, PENNA. LIBRARY HALL.

Now Booking Season 1908-09.

Population 7,000. New street car lines connecting six additional towns—P. R. R. & P. R. R. Railroads. Bed sharing terms first letter. Doing our own booking.

### KUTZTOWN, PA., AUDITORIUM Between Allentown and Reading

Capacity, 1,000. New Theatre. Stage Ample. 10,000 to draw from. Want three good attractions per month. Good one for opening in week Oct. 6th and Election Day.

Write M. E. HILL, 142 Clymer St., Reading, Pa.

### NAPOLEON, OHIO, NAPOLEON OPERA HOUSE J. M. RIEGER, Manager.

Population 8,000. Play best three attractions a month, and only the best at that. If this looks good to you, write to us.

### NOW BOOKING FOR NEXT SEASON

### WAMEGO, KAN., THE COLUMBIAN HOGERS BROS., Mgrs.

Played the Clanman to \$550; Quincy Adams Sawyer, \$200.

Good attractions can do likewise. Booking 1908-9.

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Booking 1908-9.

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LEADING WOMAN WITH HORNE'S STOCK CO.

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### "New York Day by Day"

entire production complete, on royalty. Responsible parties only. T. H. WINNETT, Agt., 1802 Broadway, New York City.

### WANTED—A FIRST CLASS PRODUCTION

to open The Thomas Theatre, Charlotte, Mich. now being remodeled, about Sept. 1st.

Address CHAS. V. LANE, Charlotte, Mich.

# BEWARE OF PIRATES

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Home managers and actors are equally liable with company managers for participating in unauthorized productions, regardless of the cities under which such pirated plays are given, and damages may be collected from them, or they may be subject to imprisonment.

Those desiring to produce in repertoire, stock, for road tour or otherwise, any plays named below should communicate with the properly accredited owners or agents.

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# THE VAUDEVILLE MIRROR

## NEW VAUDEVILLE ACTS.

NO GREAT SENSATION DURING THE PAST WEEK,  
BUT SOMETHING PROMISED FOR THIS.

Wayburn's Brothers, McConnell and Simpson, Reynolds and Donegan, John T. Kelly, Violet Black, McVeigh and The College Girls, Zingari Troupe, Van Brothers and Burns, The Surprise Party, This Quartette, Leonard and Grover, and Leander De Cordova.

### A Decided Sensation.

Leander De Cordova and a little company consisting of William Lennox, Harry Leland and Patrick Wallace presented a new act entitled "Wireless" at the Fifth Avenue Theatre last Sunday. The act was written by Alice Leah Pollock and is one of the strongest acts the Summer has produced. The story deals with a wireless station on the coast and the meeting of two old chums. The one in charge of the wireless tells the other of his recent marriage, and the unlooked for friend has a similar story to tell, with the exception that his wife and little boy are coming from Europe on a certain steamer, one shortly. A farmer hastily announces the fact that a house is reported burning which might be that belonging to the "wireless" man. The latter immediately leaves to see about it and gives over the station to the charge of his chum. From this point the action really starts, for it turns out that the fire scene was a prepared scheme to get the other man out of the way in order for his friend and a racetrack gambler to perfect a plan to get the track results to their confederates before any one else. This meant the circling of the globe with the wireless. Just as their plan is being proved feasible word comes that the ship the man's wife and child are on is afire far off the coast and sinking. For a while he can get no further word from them, and refuses to go on with the crooked work in hand. The gambler threatens him at the point of a gun, but the trick is cleverly turned on him in return and he is forced to leave. The regular man returns, accepts his friend's explanation, and together they endeavor to locate further news from the ship. At last wireless news arrives giving the names of a boatload of survivors picked up by another steamer, and the last names sent are those of his wife and boy. Mr. De Cordova proved equal to the power demanded by such a situation, and held his audience in a state of intensity seldom seen in vaudeville. His support was all that could be desired. While there is no comedy in the act, the situation proves so strong that a bigger hit could not have been afforded it.

### Clever Farce Comedy.

Edgar Allen Woolf's one-act farce, *In the Subway*, which Violet Black, assisted by Sidney Blair, Joseph Thomas and Herbert Morris, presented at Proctor's, Newark, July 20, proved the hit of the programme. It is, without any doubt, the most original and amusing production of its kind seen here for some time.

A Subway station in New York is the scene of action, and the time is a Wintry morning. A youthful business man, Stephen Eiten, who expects a recently engaged steamer to report at his office, and the unknown young woman, Betty Trimble, whom he has employed, meet in the Subway. Trains have been stalled, and while awaiting one he glances over a morning paper. Among the news items is one to the effect that a sportive youth, in payment of a wager, is masquerading as a girl, flirting with every attractive man he meets and getting from the latter his card, to be shown later as a proof of his success in larking.

Almost immediately the stenographer hurries into the Subway and requests a ticket, but is dismayed to find she has only one cent in her possession. The obdurate ticket chopper will not admit her and the waiting stranger comes to her rescue with the necessary nickel. Certain remarks she makes lead him to believe that she is the masquerading youth. He tells her that he is on to her bind and orders her to take off the feminine apparel, threatening to cause her arrest unless she does. Humorous developments follow quickly and are so varied as to be accompanied by shouts of laughter from the front.

The scenery is exceptionally good, and when the express passed the audience applauded enthusiastically. Miss Black found a most congenial character in this role and held her audience from start to finish. Sidney Blair showed great talent in her support. As the ticket chopper F. R. Jones looked and acted the part to perfection. Their reward was several curtain calls after each performance.

### Another "Big Act."

Just a little more attention to dressing and a few more rehearsals might produce a successful act from The Surprise Party, offered last week at Henderson's Music Hall. The idea of the sketch is not altogether new, but the author has injected a few new things in its conception. Emily somebody has a birthday and she is seated at a piano wondering why she is so lonely, when her boy and girl friends arrive and surprise her. Birthday gifts are presented, and being unable to make a speech, she decides to sing. Whether it was the noise of Henderson's or the weakness of Emily's voice that prevented the audience from hearing the song it is hard to say, but her young friends on the stage applauded her, and she sang another verse. One of the boys wanted to start right in with games, "kissing games," and he was constantly demanding them. Finally his chance came, and that incident suggested a pretty kissing song, well rendered. Two of the boys introduced a clever dancing specialty, which was well received. A song called "Another Girl Like You," sung by Emily and the "party," met with favor. This "octette of clever entertainers" as the act is announced on the programme, has a few clever members, and if they all pay more attention to their work there will be no surprises for them at the end of the week.

### Capital Comedy Sketch.

Lester Loranian has written a very clever comedy sketch, entitled "A Stormy Hour," which was presented for the first time in New York by Lulu McConnell and Grant Simpson at the Alhambra last week. Both of these clever people were making their debut to New York vaudeville audiences as well, so that their appearance was doubly interesting. The plot is a light one, and deals with the unfeigned jealousy of the man over a letter his wife had written. In the resulting squabble they both bring forth their trunks and start packing up preparatory to leaving. A tearful scene following brings them together again and the incident of the latter is explained. This little trunk scene proved to be one continual laugh and was exceptionally well played by both. Miss McConnell introduced two songs in the act, "The Party That Wrote Home, Sweet Home," a catchy little wail about that particular man not being a married man, and "I'm Living in Hopes of Getting a Man." Being troubled with a severe cold, she was unable to do full credit to her singing, but made a good, big hit, nevertheless. The act made such a good impression that it was placed much further down the bill than was originally intended.

### Splendid Singing Act.

Constant demands for encores and four curtain calls was the reward meted out to the Zingari Troupe of operatic singers for their excellent work at Henderson's Music Hall last week. In this company of eight members each one is not

only a good singer but is well trained in the art of acting, and this combination makes the act superior to many of this character. The tenor has a clear voice of agreeable character and strength. The baritone and bass sang their songs with ease and assurance. The first number rendered by the company was the sextette from Lucia, and the applause which greeted this effort was well deserved. The ensemble work was admirable. "The Last Rose of Summer," sung by the soprano and accompanied on the violin by one of the women, was repeated in response to hearty and well merited applause. A scene from Rigoletto and the trio from Cavalleria displayed their best qualities and proved an effective climax and finish to the act. The options were appropriate and evidently costly.

### "Girl Act" Please.

B. A. Rolfe brought his latest act to the Alhambra last week and it proved to be a winner from the start. Johnny McVeigh and His College Girls is the billing, and all of the action taken place in one. There is a plot, or rather a suggestion, on which the action is built relating to a burglar who gets into a college dormitory inhabited by four rather restless girls. Their advent, individually and collectively, upon the burglar reveals his identity, an evidently pleasing one to the girls, for they immediately allow him to whirl them through a series of songs and dances that hardly allow a breathing spell. What McVeigh lacks in his voice is more than made up in his feet, for his dancing is a big feature and his comedy excellent. All the girls are good looking and can sing and dance well, and the costume changes are all pleasing and made without a break in the action. The act will be a hit almost anywhere and has the added advantage of working in one.

### More Racing Comedy.

One Best Bet was presented by John T. Kelly and company at Proctor's Theatre, Newark, July 20. Daniel O'Rourke, a middle-aged and very successful race track gambler, having recently married a sweet young woman without knowing much of her past, believes he has her every confidence until he learns that the man she introduces as her "brother" is none other than one of her old pals. The denouement evolved from this situation and much of the balance of the sketch is replete with good comedy. Mr. Kelly's comic efforts are appreciated, but rather weighed down by the too solid flesh which he has taken on of late. Miss Dixey, who appears as the young wife, is rather pleasing and is a daughter of Henry E. Dixey. Ralph Dean was good as the race tout, and Tony Mack as his pal was acceptable.

### Clever Entertainers.

Dick Richard and Mildred Grover offered their new act at the Fifth Avenue Theatre last Sunday and made a capital impression. Miss Grover used to sing coon songs and pilot a company of "picks" in vaudeville. She has given up the "picks," but her coon songs are still in evidence and sung better than ever. In singing the latter she made up in front of the audience, and it was easily her best song, although she sang others, among which was "I've Been Discharged from Them All," made popular by Mand Fujton at the Casino. Mr. Richard, handicapped by a very poor piano, did some excellent work, especially in variations of "Honey Boy" and his imitation of the girl pianist.

### Wonderful Roller Skating.

Barrie Reynolds and Nellie Donegan, who caused a sensation with the Anna Held company in their skating number, made their appearance at the Alhambra last week in a similar turn and caused a sensation. Every dance step, seemingly possible and impossible, was brought into use on the roller skates and proved to be the greatest kind of an interesting novelty. This clever team could make a big hit with the dances alone, minus the skates, they are so well done. Miss Donegan's playing a banjo, using "The Merry Widow" air, while spinning on the forward rollers is unequalled. Mr. Reynolds also proved his ability in this regard.

### More Brokers.

Ned Wayburn's Brothers made their initial Broadway appearance last week at Hammerstein's Victoria, and attracted quite a little comment. There are many good dance features, plenty of costume changes, catchy music and original stage craft. The best part of the act is the "mystery" numbers, that of Eddie Foy causing roars of laughter and being as interesting an imitation of that comedian as we have seen. The girls are all seemingly very young and work exceptionally hard. According to the programme, "a chorus man named Bert Kalmar" is featured in the act.

### The Overworked Sheath Gown.

An attraction was presented at the Fifth Avenue Theatre last week under the title of This Quartette, "The Four Sheath Gown Girls." They have good voices, but a quartette of this calibre never had made a success in vaudeville, and in this case the sheath gown was relied upon to make the needed impression. The latter was found wanting, for the impression made was slight, possibly due to the awkwardness of all four in managing them.

### New Musical Combination Effective.

Jessie Burns, formerly of Frederick Brothers and Burns, has joined the Van Brothers, and the new offering was presented at Brighton Beach Music Hall last week. The addition of Miss Burns to the "company" is a great improvement, the music, as well as the comedy, seemingly bettered. The body of the act is the same as that used for some time past by the Van Brothers, and has always been satisfactory.

### EVERHART'S SUCCESS.

Since leaving America Everhart has appeared in Germany, France, Denmark, Sweden, Holland and Russia, scoring a sensational success everywhere. Last March he opened in England and has been in that country up to the present time, returning to France next month in time to fulfil engagements at Paris, Marseilles, Nice and Monte Carlo. He expects to come back to America about March, 1909, in the meantime adding another tour of England to his itinerary. Mrs. Everhart (Minola Mada Hurst) worked on the same bill with him through France, Germany and Sweden with her new act. They have found it a more difficult matter to book the two acts together over there than in America. His securing two very clever little midgets under contract, beginning Aug. 1, will enable him to produce another act which he expects to be a winner. The "Hoopnologist" refers to business as being rather bad just now on account of the hot weather, and says that many of the smaller houses have been compelled to close up until the Fall.

### MISS TRECOTT'S ILLNESS.

Melbourne MacDowell and Virginia Drew Truscott have been obliged to cancel their Keith and Proctor engagements for July at the New York Keith and Proctor houses on account of the serious illness of Miss Truscott. For the final eight weeks of their season Miss Truscott played with a physician standing in the wings at every performance. Her nerves had given out and only her will-power sustained her. She is at present trying to build up a little to prepare for an operation for appendicitis, which has been found necessary. The future plans of Mr. MacDowell and Miss Truscott depend entirely upon the latter's health, but they hope to be able to resume work in the early Fall.

## THE KEITH AND PROCTOR THEATRES.

Eva Tanguay More Energetic Than Ever, La Sylphe, Jack Norworth, and Jessie J. Corbett Draw Big Hot Weather Crowds.

### Fifth Avenue.

Once more Eva Tanguay headed the bill at this theatre and swept all before her with an irresistible personality that seems to be pre-eminent and a wild sort of energy that needs the imaginative pen of a Hugo or the oratorical tongue of a Demosthenes to adequately meet the description needed. Notwithstanding her recent illness her voice showed little of its effects, and most certainly her energy and effervescent good humor proved to be unimpaired. Jack Norworth drew away second honors and offered a new song that proved a hit as well as being original and catchy. His "Take Me Out to the Ball Game" was repeatedly encored, as was also the nineteenth century favorite, "Wise Old Owl." Mr. Norworth is to be complimented on his ability to keep up to the minute with his topical material, and might be held up as a brilliant example for other "topical singers." Catherine Hayes and Babel Johnson presented their Dream of Baby Days, and found a ready response for their clever work. If a little pruning were to be effected in the first part of the act their hit would be greater, for, as it stands, there is too much of it that is superfluous. Francis Sedgwick and his company were again seen in Too Many Husbands, and showed improvement over last week's performance further upown. Dick and Barney Ferguson, Swan and Bamford, and that most clever and original offering, Jacob's Dogs, completed the bill. This Quartette is reviewed elsewhere.

### 125th Street.

La Sylphe, the dancer, added another dance to her repertoire last week in the form of a Spanish number that was but mediocre in comparison to her other work. The Salome number went as well as usual. James J. Corbett has added little that is new to his monologue, which is not in his favor if he intends to play another season in vaudeville. Bedini and Arthur have added a few new touches to their Salome burlesque, and the whole now constitutes a scream from start to finish. Estelle Wordette and company presented their familiar act, Honeymoon in the Catskills, and although early on the bill scored a most emphatic hit. The "company" has introduced many new comedy falls which now seem to be a big feature of the act. Sam Williams made his best hit with Jack Norworth's song, "Take Me Out to the Ball Game," and could have taken many more encores had he been inclined. Others were Butler and Bassett, Martini and Maximilian, George Lyons and Eddie Parker, and the pictures.

### FIELD IS REHEARSING.

Rehearsals are now in progress for the Al G. Field Greater Minstrel, which will open the season on Aug. 5. Mr. Field will this season offer his patrons the largest and most expensive production that he has ever carried on the road. He has been busy on the preparation of the offering for nearly a year, and, with the assistance of Manager Quigley, is finally rounding things into shape for the first performance. Mr. Field has taken advantage of the opportunity offered by the campaign to write a burlesque which he will call Hot Times in the Old Town To-night. The entire company will be used in the burlesque, and Taft and Bryan will be much in evidence. The political gags that will be sprung in this burlesque are said to be the funniest that have come from Mr. Field's pen for many a season, and the travesty is bound to be one of the successes of the production. Scenic artists are now at work on the magnificent first part setting, which will be called The Fiests of Flowers. Nothing more elaborate and expensive has ever been seen with a minstrel organization, and Mr. Field has devoted much time to seeing that nothing has been omitted that could increase the beauty of the setting. Tommy Donnelly will this season be one of the principal comedians. In addition, Doc Quigley, Billy Clark, Ben Granville, and others will contribute to the fun. The chorus work will be under the direction of Paul La Londe, and Ned Brill's concert band has been re-engaged for the season. The Five Musical Marives will again be a feature, while Doc Quigley and his clever dancers will do a spectacular production called The Women in the Moon. The staff is as follows: Al G. Field, sole owner; Doc Quigley, manager; Ed Comard, treasurer; John M. Gandy, general agent and press representative; W. H. Bedwards, advertising agent.

### ALHAMBRA.

A good bill was offered at the Alhambra last week, many of the numbers being new acts. The Empire City Quartette was the headliner and made their usual hit. "That Lovin' Rag," their opening song, is a good one, and its haunting refrain was whistled by more than one person after the show. The Memphis Students drew up from the Victoria and managed to play both houses matinee and evening. Abbie Mitchell and Tom Fletcher kept the fun and music going well and showed no evil effects from playing four times a day. Marion Garrison showed great improvement in her voice, but her selections might be bettered somewhat. Rosalie and Dorette and the Kelley Brothers completed the bill. McConnell and Simpson, Johnny McVeigh and His College Girls, and Barrie Reynolds and Nellie Donegan are reviewed elsewhere.

### GEORGE HOMANS WINS.

The application by Gus Edwards for an injunction restraining George Homans from producing Country Boys and Girls was denied by Justice Erlanger July 23. Mr. Homans had been called before the court to show cause why an injunction should not be issued. Maurice Goodman appearing for Homans' behalf, and Henry Goldsmith for Edwards. The affidavits and manuscript produced by Edwards purporting to be the Country Boys and Girls sketch were shown by Mr. Homans to bear no similarity to his act, and easily proved no piracy or attempted piracy was intended. Decision was then handed down giving defendant costs and motion denied.

### HAMMERSTEIN'S VICTORIA.

Gertrude Hoffman still proved a tremendous drawing card, for the business last week at this theatre showed no sign of failing off. Ned Wayburn's Brothers, reviewed elsewhere, and Blissett and Scott were the newly added features. The latter have not appeared about New York in some time, and although early on the bill, scored a hit. Their song and dance turn is clever and original and ranks among the best. Others on the bill were Arturo Bernardi, the Memphis Students, Four Piccolo Midgets, Rice and Provest, Countess Rosal, and the Five Musical Avolos. Motion pictures of William H. Taft and William Jennings Bryan were featured.

### ANOTHER SALOME HERALDED.

The latest development in the Salome dance line to be announced is that Julian Eltinge will attempt his original version when he opens with the Cohan and Harris Minstrel Troupe. Mr. Eltinge has done clever work in vaudeville, but this reported departure from his high-class work will not succeed in keeping up his reputation in that regard. It might be added that other claimants, at times reported, are George Monroe, Mlle. Daxie, Lotta Faust and others. It is to be hoped that these rumors are unfounded.

## TOO MANY HUSBANDS CAUSE TROUBLE.

The Minors is in receipt of a letter from Mac M. Barnes, as follows:

I wish to call your attention to the fact that Francis Sedgwick is giving at present a sketch, "Too Many Husbands," under the title of "The Many Husbands." Charles J. Bell, the author, sent a sketch on the subject which was published in your column, issue of April 22. Mr. Bell then stated that Sedgwick and company were pirating the sketch under the title mentioned, and further stated that it was a pirated and unauthorized version. He acknowledged that I had the sole rights to the sketch, and have the act duly copyrighted. My bill of sale is also attested by notary and on record at the Hall of Records, New York. In your writing of the act you made no reference to the author's name, which is mine. I have chosen that title and also the names of the characters, Mr. Sedgwick had this act from Mr. Bell, but did not do anything with it, so Mr. Bell sold the act to me. He has not received one cent from Mr. Sedgwick, and the agreement, written by Sedgwick himself, was of no value as no money was paid or received for it. The agreement was peculiarly worded, and Sedgwick, himself, told me that he was not bound to pay Bell any royalty unless he received a salary of \$250 or over. Mr. Bell trusted to his honor, and accepted the agreement as drawn up. Mr. Sedgwick has been duly warned, but still continues to advertise the fact that Mr. Bell is on his vacation and that I am playing dates. He has managed to slip in this line.

Through his attorney, Colonel J. P. Milliken, Mr. Barnes convinced the Keith-Proctor management that Francis Sedgwick and company were playing an unauthorized version of this sketch at the Fifth Avenue, and Manager Irwin closed the act on the afternoon of July 22. When seen by a Minors representative Mr. Sedgwick stated that he had originally secured the sketch from Mr. Bell on a royalty basis, paying an advance royalty of \$30. The sketch was not copyrighted, but he entered into the agreement in good faith and employed Mac M. Barnes and his wife to support him in the act. He played at the Doric Yacht, about Feb. 4, and Mr. Barnes entered the act when it played at the Family Theatre in March. Mr. Sedgwick also claims that Mr. Barnes tried to buy the act from Mr. Bell, and being successful immediately had it copyrighted. Since then Sedgwick has produced the act at the 125th Street house. Mr. Sedgwick says that an injunction should have been served on him personally instead of acting against him through the theatre management, and he will endeavor to serve Barnes in turn to show cause why he should be hindered in playing the sketch for the time originally booked.

It is to be hoped that the matter will be settled before any more conflicting statements can be given out. Glendower and Marion replaced the act, taking five and six curtain calls at each performance.

## DRUMMER GIRL GOING TO EUROPE.

Ethel McDonough, who distinguished herself as a member of the Fadettes of Boston by her expert handling of the drums and effects, as well as by her dainty personality, and who for the past two seasons has been doing a single musical specialty as "The Girl Behind the Drum," has made arrangements to open at the Winter Garden, Berlin, early in February, 1909. From there she will go to Prague, Vienna and Paris, covering a stay of four months in all. She has other European offers that would keep her away indefinitely, but will decide on them after she has made her European debut.

## SULLIVAN AND KRAUS GET PASTOR'S.

Tony Pastor will retire from the management of the Pastor Theatre in Fourteenth Street Sept. 15, and Sullivan and Kraus will take over the theatre after that date. Burlesque will be presented there,

## VAUDEVILLE.

**HELEN THE DE CORSIAS EDWARD**Assisted by G. WESLEY FISHER, presenting  
**MR. RED IKE FROM NEVADA**

By Edward De Corda

**MAYME REMINGTON**

And Her "MILLIONAIRE MINSTRELS"

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**AMONG AGENTS AND PRODUCERS.**

Few Announcements to Make, but Many Schemes and Plans Under Way

M. S. Bentham has found that his work is so heavy this year that he will be unable to take his customary vacation during the Summer, and has decided to go off on his yacht each week possible over Friday, Saturday and Sunday. He has completed the bookings for Leo Ditzschell, which will comprise a tour of the vaudeville houses in one of his own sketches with support of six people, opening Sept. 7 at Pittsburgh. He will play the Williams Circuit, Hammerstein's and other Eastern time until Oct. 12, then starts rehearsals as stock star in Chicago. In January he will again resume vaudeville time over the Kohl and Castle Circuit. Among Mr. Bentham's other bookings will be found that of Mabel Hale, who opens Oct. 19 at Hammerstein's; La Petite Adelaide, with the support of the Four Dainty Dancers, in a big act, Sept. 7, at Trenton, booked solid until May, and W. J. Ferguson and Beatrice Moreland for six weeks in the West, starting at Chicago.

Albert Sutherland sailed from Europe July 22, on the *Crown Prince Oscar*, North German Lloyd Line, and has made a record dash over that country in the pursuit of acts. He made arrangements to open offices in Germany and England in order to book foreign acts for America and American performers in Europe. Carrie Swain, known in America as "Cad" in tomboy characters, has been booked by Mr. Sutherland and will open her American tour about September.

Richard Warner has succeeded in booking his sketch, *The Advance Agent*, and last week it scored a great success at the Boston Theatre. His biggest act is now in preparation and will include a cast of twelve people and be a sensational comedy novelty, using bare stage effects.

Zoe McClary is slowly recovering her health, but will remain in the sanitarium until the middle of August at least. Charles Rostaire is in charge of the office in her absence and is doing his best to keep matters going. As regards his personal work this coming season he is undecided but will make announcements later.

B. A. Rolfe reports that his Ten Dark Knights have been so successful in San Francisco that their engagement has been extended indefinitely.

Lewis J. Morton sailed on the *Arabic* July 23 for London, where he will act as Joseph Hart's manager and representative in all matters appertaining to Mr. Hart's European successes. He will be gone possibly a full year. Many horses have been shipped of late to Mr. Hart, in order that he may have the class of racer he wants for his Futurity Winner acts, of which he already has a number in rehearsal for different European cities.

Jesse L. Lasky has had so many offers of European time for his many attractions that he is seriously considering a hurried trip over there for the purpose of establishing a foreign office.

W. S. Cleveland's Prudential agency is furnishing three society circuses for Masonic organizations in Western Pennsylvania and another society circus for Summer residents at Narragansett; also six vaudeville numbers for Reginald Vanderbilt at Newport.

**THIS WEEK'S ATTRACTIONS.**

KEITH AND PROCTOR'S FIFTH AVENUE.—Eva Tanguay (second week), La Sylphe, The Delectable Mountain, Bedini and Arthur. Melnotte Twins and Clay Smith, Loney Haskell, Lyons and Parks, and Bob and Tip.

KEITH AND PROCTOR'S 125TH STREET.—William J. Kelley, Jack Norworth, Hayes and Johnson, Edna Luby, This Quartette, Hickman Brothers, Rooney Sisters, and Jacob's Dogs.

ALHAMBRA.—Frances Redding, Hoey and Lee, Gus Edwards' Blonde Tynewriters, W. H. Macart, Piccolo Midgets, Gus Edwards' Kountry Kids, Nette Vesta, and Musical Spiders.

HAMMERSTEIN'S ROOF-GARDEN.—Gertrude Hoffman, Bernardi, Memphis Students, Mlle. Louise's monkeys, Three Jesters, Countess Rossi, The Quartette, Five Avolos, Blasett and Scott, and motion pictures of William H. Taft and William J. Bryan.

**NEW SOUTHERN CIRCUIT FORMED.**

A new Southern circuit of vaudeville theatres has been formed, to be booked through the United Offices. The houses include the Jake Wells' affairs in Knoxville, Nashville, Chattanooga, Mobile, Montgomery, and Richmond, and Weber and Rush's Orpheum in Atlanta. Savannah will also be in the circuit, with a new theatre built by Jake Wells. Wells, Weber and Rush, E. F. Albee, and John J. Murdoch are interested in the scheme. The Jake Wells houses mentioned have hitherto played regular attractions. The circuit will begin operations early in September.

**LA SYLPHÉ'S TROUBLES.**

Weber and Rush announce that La Sylphe is still under contract to them, beginning Sept. 7, for ten weeks. This contract was entered into by them in Europe last season, and as yet no further arrangements have been made whereby she can continue in vaudeville under United Booking Office direction. The La Grasses are also under similar contract with Weber and Rush commencing Sept. 7, and will be compelled to fulfill their part of the agreement notwithstanding their desire to continue as one of the season's vaudeville successes.

**MCINTYRE AND HEATH IN VAUDEVILLE.**

Contrary to expectations, it has been announced that McIntyre and Heath will not continue in *The Ham Tree* this coming season, but will accept United Booking time, commencing with the early Fall. They have been away from vaudeville for three seasons, and a return to that field will no doubt be relished by vaudeville patrons everywhere.

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**AMONG AGENTS AND PRODUCERS.**

Few Announcements to Make, but Many Schemes and Plans Under Way

M. S. Bentham has found that his work is so heavy this year that he will be unable to take his customary vacation during the Summer, and has decided to go off on his yacht each week possible over Friday, Saturday and Sunday. He has completed the bookings for Leo Ditzschell, which will comprise a tour of the vaudeville houses in one of his own sketches with support of six people, opening Sept. 7 at Pittsburgh. He will play the Williams Circuit, Hammerstein's and other Eastern time until Oct. 12, then starts rehearsals as stock star in Chicago. In January he will again resume vaudeville time over the Kohl and Castle Circuit. Among Mr. Bentham's other bookings will be found that of Mabel Hale, who opens Oct. 19 at Hammerstein's; La Petite Adelaide, with the support of the Four Dainty Dancers, in a big act, Sept. 7, at Trenton, booked solid until May, and W. J. Ferguson and Beatrice Moreland for six weeks in the West, starting at Chicago.

Albert Sutherland sailed from Europe July 22, on the *Crown Prince Oscar*, North German Lloyd Line, and has made a record dash over that country in the pursuit of acts. He made arrangements to open offices in Germany and England in order to book foreign acts for America and American performers in Europe. Carrie Swain, known in America as "Cad" in tomboy characters, has been booked by Mr. Sutherland and will open her American tour about September.

Richard Warner has succeeded in booking his sketch, *The Advance Agent*, and last week it scored a great success at the Boston Theatre. His biggest act is now in preparation and will include a cast of twelve people and be a sensational comedy novelty, using bare stage effects.

Zoe McClary is slowly recovering her health, but will remain in the sanitarium until the middle of August at least. Charles Rostaire is in charge of the office in her absence and is doing his best to keep matters going. As regards his personal work this coming season he is undecided but will make announcements later.

B. A. Rolfe reports that his Ten Dark Knights have been so successful in San Francisco that their engagement has been extended indefinitely.

Lewis J. Morton sailed on the *Arabic* July 23 for London, where he will act as Joseph Hart's manager and representative in all matters appertaining to Mr. Hart's European successes. He will be gone possibly a full year. Many horses have been shipped of late to Mr. Hart, in order that he may have the class of racer he wants for his Futurity Winner acts, of which he already has a number in rehearsal for different European cities.

Jesse L. Lasky has had so many offers of European time for his many attractions that he is seriously considering a hurried trip over there for the purpose of establishing a foreign office.

W. S. Cleveland's Prudential agency is furnishing three society circuses for Masonic organizations in Western Pennsylvania and another society circus for Summer residents at Narragansett; also six vaudeville numbers for Reginald Vanderbilt at Newport.

**THIS WEEK'S ATTRACTIONS.**

KEITH AND PROCTOR'S FIFTH AVENUE.—Eva Tanguay (second week), La Sylphe, The Delectable Mountain, Bedini and Arthur. Melnotte Twins and Clay Smith, Loney Haskell, Lyons and Parks, and Bob and Tip.

KEITH AND PROCTOR'S 125TH STREET.—William J. Kelley, Jack Norworth, Hayes and Johnson, Edna Luby, This Quartette, Hickman Brothers, Rooney Sisters, and Jacob's Dogs.

ALHAMBRA.—Frances Redding, Hoey and Lee, Gus Edwards' Blonde Tynewriters, W. H. Macart, Piccolo Midgets, Gus Edwards' Kountry Kids, Nette Vesta, and Musical Spiders.

HAMMERSTEIN'S ROOF-GARDEN.—Gertrude Hoffman, Bernardi, Memphis Students, Mlle. Louise's monkeys, Three Jesters, Countess Rossi, The Quartette, Five Avolos, Blasett and Scott, and motion pictures of William H. Taft and William J. Bryan.

**NEW SOUTHERN CIRCUIT FORMED.**

A new Southern circuit of vaudeville theatres has been formed, to be booked through the United Offices. The houses include the Jake Wells' affairs in Knoxville, Nashville, Chattanooga, Mobile, Montgomery, and Richmond, and Weber and Rush's Orpheum in Atlanta. Savannah will also be in the circuit, with a new theatre built by Jake Wells. Wells, Weber and Rush, E. F. Albee, and John J. Murdoch are interested in the scheme. The Jake Wells houses mentioned have hitherto played regular attractions. The circuit will begin operations early in September.

**LA SYLPHÉ'S TROUBLES.**

Weber and Rush announce that La Sylphe is still under contract to them, beginning Sept. 7, for ten weeks. This contract was entered into by them in Europe last season, and as yet no further arrangements have been made whereby she can continue in vaudeville under United Booking Office direction. The La Grasses are also under similar contract with Weber and Rush commencing Sept. 7, and will be compelled to fulfill their part of the agreement notwithstanding their desire to continue as one of the season's vaudeville successes.

**MCINTYRE AND HEATH IN VAUDEVILLE.**

Contrary to expectations, it has been announced that McIntyre and Heath will not continue in *The Ham Tree* this coming season, but will accept United Booking time, commencing with the early Fall. They have been away from vaudeville for three seasons, and a return to that field will no doubt be relished by vaudeville patrons everywhere.

## VAUDEVILLE.

**ETHEL MAY**

"THE MYSTERY GIRL"

Route—Week July 27. Casino, Keokuk, Ia.

JACK ALLEN, Mgr.

The Ventriloquist with a production.

**ED. F. REYNARD**

Member V. C. C. Time all filled. Keith and Proctor Circuit.

**BERTHA MORRELL**

IN VAUDEVILLE

**W. H. Murphy AND Blanche Nichols**

"The act I think I like better than anything else in vaudeville."

—ALAN DALE in *The American*, Oct. 6.**"THE MAN'S THE THING"**

BY

CECIL DE MILLE

Keith-Proctor Circuit

*Carlyle Moore.*

The Act that Gladdens the Hearts of Vaudeville Patroni

**4---FELIX AND BARRY--4**

George Felix, Lydia Barry, Emily Barry and Clara Barry.

One Felix and three Barrys will beat any two pair.

Member V. C. C.

JAMES. J. MORTON

Actor on the Stage Platform

Member V. C. C.

**MISS JOSIE AINSLEY**

A Singer of good songs—and sometimes working at it

MR. and MRS.

**GENE HUGHES**

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New Act in Preparation for Next Season.

**Howard Thurston**

Kellar's Successor

Member V. C. C.

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**JACK IN THE BOX**

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**BAILEY and AUSTIN**

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Members V. C. C.

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WILL M. (Member V. C. C.)

BLANCHE

**CRESSY AND DAYNE****BACK TO THE MINES**

Orpheum Theatre, San Francisco. I hate to do this, but I need the money. It's hel-thy to be poor, but I could have been sick for a few more weeks. Oakland next week—"and more good time to follow."

**Sager MIDGELY and CARLISLE**

Gertie

**IN VAUDEVILLE**

JULY 27, WEEK—ORPHEUM, OAKLAND

"VAUDEVILLE'S POPULAR MIMETIC"

**AL LAWRENCE**

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TRUTH TIPS—Boy wanted, to take care of cattle of a religious turn of mind.

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THE VAUDEVILLE COMEDY CLUB

## VAUDEVILLE COMEDY CLUB

EVERYTHING MORE OR LESS QUIET AT THE CLUBHOUSE THESE HOT DAYS.

Charles Forrester Makes an Interesting Announcement Regarding Piracy—Secretary Gene Hughes Back—P. C. Armstrong Has Offers—Joe Keaton Gets Away—Will Robins to Try New Act Again—Charles E. Evans Happy—Other Gossip.

Secretary Gene Hughes and his wife returned last week from their motor trip to Providence, and notwithstanding the fact that President James J. Morton said, "You'll come back with a crick in one hand and a wheel in the other," the trip was made without unpleasant incident or accident. Mr. Hughes claims that his Ford is still intact and ready for another trip, but he can't locate scenery or country quite as beautiful to pass through as he found up Providence way. President Morton gaily announces the fact that he will return to vaudeville—when they get ready to give him the time.

P. C. Armstrong will not send the Vassar Girls on tour this season and is not interested in the Navasas Girls' Band. This practically eliminates him as a factor in the firm of Armstrong and Dial. However, he has many plans afoot, which include arrangements made with Harry M. Clark to furnish him with an electrical dance number to be incorporated in the show that manager will take into old Mexico, Cuba and the West Indies, with Madame Herrmann as the feature. He has had offers for a similar act from Broadway managers and from J. G. Jermon for an electrical effect to be placed in the latter's burlesque show. His famous electrical ballet will be one of the features of the Lill' Mose production, which opens shortly.

Miss Nita Allen, wife of Frank Rudolph, is spending the summer with her parents in San Francisco.

Redford and Winchester appeared at the Palace Theatre, London, recently, going off shortly after nine, and scored one of the hits of the bill. Walter C. Kelly was on the same bill, sharing the honors with Maud Allan.

First Vice-President Francis Morey announces the fact that Ruth Handforth will support Una Clayton next season again, playing Jean La Ronche in His Local Color, and wants to go on record with the statement that Miss Handforth will wear two Parisian creations in the act; one a street costume valued at \$250, and an evening gown costing \$600.

Miller Kent has recovered his health and has been spending his time reading plays in an effort to get a suitable vehicle for the coming season.

James Leonard is back from the country and has canceled all his vaudeville bookings because of his purchase of a half interest in Al. Reeves' Mardi Gras Beauties. He will manage the show en tour and produce his act, with Sadie Leonard and Richard Anderson in his support, in the olio.

Joe Keaton and his family will spend their vacation time at Lake Michigan Park, Muskegon, Mich., from July 27 until Aug. 17, when they open for a week at the Temple Theatre. Detroit. Their Fall time does not commence until October.

Charles E. Evans is receiving many congratulations up at Chicopee Falls upon the advent of another Evans, this time a junior, born July 22. Both son and mother are reported to be doing well.

Charles Forrester writes from Lakeside, Mich. "I wish to call attention to the fact that Joseph Santley is playing a melodrama at the Grand Opera House, Boston, Mass., this week (July 20) entitled *Lucky Jim*. Miss Courthope has a play of the same title which was produced over a year ago and is duly protected by copyright. Miss Courthope and myself have been playing a condensed version of the play in vaudeville during the past season and are booked solid with the same vehicle for next season. If Mr. Santley does not refrain from using the title I shall surely resort to the courts for justice. We open our season early in August on the Orpheum time."

James J. Corbett has decided at last to listen to the inducements offered him to go abroad and present his monologue in London. The agents have told him that there is positively no chance of a failure, and most certainly he has some reputation there both as a pugilist and as an actor.

Ed Gray, the "tall tale teller," will open his American season Sept. 7, and is booked for forty-one weeks.

Mr. and Mrs. Robins will put on their big scenic production, *Street Folks*, by William Robins and W. L. Dockstader, at Proctor's Theatre, Newark, week Aug. 3, for the purpose of showing the act to managers, with a view of booking it for next season.

Mr. Robins thinks he has the most complete production in the way of a dramatic sketch now before the public, and hopes to merit the encouragement of all managers who are sincere in their protestations of "looking for worthy new acts."

The act requires a special full stage setting, which was built and painted by Joseph Physio. Robert Recker wrote special music for the act, and the Metropolitan Electric Stage Lighting Company has provided some half dozen electrical effects. There will be five acting people in the cast, and Mr. Robins will be compelled to carry his own electrician.

At the last presentation of the act it received most favorable press comments and eight or nine curtain calls at each performance. Mr. Robins is fully expecting good results from the performance week Aug. 3.

### EVA TANGUY BRANCHES OUT.

Eva Tanguy will present at the Alhambra next week her own original version of *Salomé*, which it is reported will eclipse anything and everything heretofore done. Special scenery, music and electrical effects have been created, and the orchestra will be augmented to the possible extent of thirty pieces. The opening date is Aug. 3, and the run will be indefinite.

### MONTGOMERY AND MOORE HELD OVER.

The fact that W. J. Montgomery and Florence Moore were held over for another week at the Brighton Beach Music Hall argues well not only for their cleverness on the stage but for their drawing power. Being comparatively new to the bigger houses in vaudeville, their debut a short while ago, when they carried the honors of each bill away from every one else, was phenomenal.

### WILFRED CLARKE IN TOWN.

Wilfred Clarke has returned from Lake Tahoe in California, where his wife (Theo. Carew) has been recuperating for the past year, and is making arrangements to bring her on to New York very shortly. Mr. Clarke has booked up his little farce, *What Will Happen Next*, solidly next season, commencing early in August and playing until June.

### ANOTHER BIRD ACT.

Frances Aymar Mathews has just completed a sketch for vaudeville entitled *Chanticleer*. It is based upon the novel of that name written by Miss Mathews' late uncle, Cornelius Mathews. It will be a fantastic bird act wherein Chanticleer figures as the hero and a white parrot as the heroine. Percy Van Ness is composing the musical score.

### WHITE RATS NOTES.

The Mozart Circuit and Twenty Other Theatres Said to be Available for Them.

Harry Mountford, Secretary of the White Rats, announces that besides the Mozart Circuit twenty other theatres have been offered them by one manager and at least six by another. Negotiations were still pending on Monday which it concluded will give the White Rats a circuit that must be reckoned with this coming season.

Field Day will take place at Ulmer Park, Brooklyn, on Aug. 6, and tickets may be secured as late as Aug. 4 at the club rooms.

Action was brought by Albene and Brant, through the legal department of the White Rats, against Michael Dermer, proprietor of the Bijou, Newark, last Wednesday. Dennis P. O'Brien, attorney for the White Rats, was compelled to secure the services of a Jersey attorney because of existing laws, and the Justice ordered a verdict rendered Albene and Brant for the full amount. This act had been contracted for by the Len Spencer Bureau, but the Bijou manager claimed it was not binding upon him, and the actors were informed they were canceled when they arrived at the theatre, June 8, for work.

Martin Beck, in speaking of the White Rats' plans for a vaudeville circuit, claimed that they were misdirecting their financial energy, which could be better placed if directed toward developing their present acts and in building others. Mr. Beck is earnestly opposed to the vaudeville actor entering his "employer's" field, and feels positive that the entering of that field by the actor will defeat the "great fundamental object of the order behind it, and be an unqualified failure."

Harry Mountford was interviewed by THE MIRROR representative with regard to Mr. Beck's statement, and, in thanking our representative for the opportunity he gave him in replying to Mr. Beck, he stated that it gave him great pleasure to meet Mr. Beck's arguments on these occasions by figures and facts. Mr. Beck says: "If they have money they wish to invest, it occurs to me that they have just escaped projecting a big, commendable enterprise in not promoting the development of vaudeville acts. Let me give you one or two instances: A member of this organization had the idea of a new act, reduced the idea, plot, words and description of scenery to manuscript. This he read over to the assembled managers, of whom Mr. Beck was one. The assembled committee of managers were delighted with the idea, and told him to go ahead with it and produce it, and gave him their word of honor that they would give him time. He explained what the act would cost him, and that being taken into consideration, a price for the act was fixed. Satisfied with these assurances, the actor spent over \$2,200 in putting his act on. When it was ready he was given a week, which he accepted, merely for his expenses, allowing no salary for his own labor, no paying back for the money sunk in the act and no profit. The show was put on and was unanimously voted an enormous success, receiving six or seven curtain calls on the Monday night. This poor unfortunate actor was complimented as well and congratulated by every one. Repeatedly he applied for the time which had been promised him, but he received no answer. At last one day, more by good luck than good management, he happened to catch all the managers together again, sitting in their weekly concave. He reminded them that they had promised to take his act at a certain figure. They turned around to him and said: 'Well—well—you can have our time at the same price that we gave you that week—that is, for his expenses. He pointed out to them that they had fixed a certain salary with him, but that was of no avail, and that the act cost him over \$2,200, and this actor's scenery for the last two years has been lying in the warehouse."

"This case can be multiplied by many times, and if the managers deny it I shall be prepared to produce affidavits to this effect. This is one reason why the actor at the present moment does not feel inclined to put all his money, or part of his money, into his act, even if it is guaranteed on the 'word of honor' by the manager that it will be booked.

Another pleasing little trait of the manager, which prevents the actor from putting on big acts, is their absolute disregard of any copyright, proprietary or authorship rights. A certain actor produced a certain sketch in this country which was an enormous success, and for which he naturally received adequate remuneration. Here was an actor who had done what Mr. Beck now advises the actor to do, but this did not satisfy the managers. One of their chief officials approached a member of the Board of Directors of this order and said: 'You are a very good actor; why don't you steal so and so's act. All you have to do is to change the title, and then we will give you as much time as you want.' Needless to say, our member refused, and then the same official went off to find another actor less scrupulous. There was another big production in America, which was also an enormous success, and this time the managers found some one who was willing to steal the act and the title, and they put it on. To show their appreciation for this gentleman's predatory talents, they even went so far as to give this annexer of other persons' property an office in their building. Luckily, however, for the profession, the proprietor of the act did not sit down under it, but invoked the powers of the law, which speedily put an end to this case of suborned piracy. All this goes to prove that the actor cannot feel himself safe in attempting to put on big productions with his own or the organization's money."

"Mr. Beck refers to the great fundamental object of this order. Is he aware what the fundamental object of this order is? What is it but the protection of the actor and the procuring of an equitable contract? The actor has tried to protect himself in every way possible; he has offered to submit all grievances to a board of arbitration to consist of a representative of himself, a representative of the manager, and one to be appointed by these two, to act as chairman of the board. This has been refused. He has tried to obtain a secure contract; this has also been laughed at; and therefore the only means in his power is to enter into the managerial field, not only because he knows it to be a remunerative investment, but because he believes it will be a great object lesson to the managers and will show them that it is possible—nay, not only possible but more profitable, both financially and artistically, to conduct the vaudeville business upon the basis of an equitable and secure contract between manager and actor. It is only by the welding of themselves together, either by this method of co-operation or by a firmly drawn, strict, secure and equitable contract, that the vaudeville business can ever hope to exist, otherwise it will always be as it is at the present moment, insecure, lacking stability and ready to fall to the earth and bring with it even greater ruin than faces the smaller manager now, who at the present moment is connected with the tottering trust at Twenty-sixth Street and Broadway."

### MORRIS SECURES BLANEY'S.

Announcement was made to-day at the William Morris offices that arrangements had been made with Charles Blaney whereby William Morris secures the Lincoln Square Theatre for a term of five years. Vaudeville will open the house late in September with Harry Lauder as the probable headliner. Mr. Morris is negotiating for other houses and is daily signing contracts with vaudeville acts and is also doing a great deal of the Sullivan-Considine booking. The Orpheum, Boston, will open Sept. 5 with Williams and Walker, vaudeville replacing them in October. At the American, where W. L. Grover will be the manager, the Italian Grand Opera company will open Sept. 7 for four weeks, vaudeville following. W. H. Currie will manage the new Lyric in Newark, opening early in September, and Mr. Morris will handle the bookings.

### THESE GETS SENSATIONAL DANCERS.

Mortimer M. These has just closed a contract with his European agent whereby he secures

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By FREDERICK DAY

Slides by De Witt C. Wheeler  
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eight dancers that are causing a sensation in Europe. They are billed as The Eight Little Friars and will be a feature of his new musical comedy, *Morning, Noon and Night*, which opens at the Globe Theatre, Boston, on Sept. 6.

### HOPE BOOTH BOOKED.

Hope Booth, in *The Little Blond Lady*, through the Keith and Proctor management has just secured contracts for the only open time she had left. She will open her season at the 125th Street house on Aug. 17 instead of Sept. 6 at Salt Lake City. Her time will be mostly Western, and while out there she will produce two new sketches by well-known authors.

### VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Slides will be furnished on application. The names of performers with combinations are not published at this list.

A B C D Girls—Farm, Toledo, O. 27-1. Abel and Irwin—Maj., Chgo. 27-1. Adler, Jeannette—Chester Park, Cinci. 27-1. Ahearn Troupe—Keith's, Phila. 27-1. Alien, Leon and Bertie—Grand, Winchester, Ky. 27-29. Grand, Paris, Ky. 30-Aug. 1. Hippodrome, Lexington, Ky. 2-8. Almond, Tom and Edith—Chester Park, Cinci. 27-1. American Comedy Four—Electric Park, Kankakee, Ill. 27-Aug. 1. Lakeside Park Casino, Akron, O. 3-8. Angel, The—Proctor's, Newark, N. J. 27-1. Angelo Quartette—Bell, Oakland, Cal. 21-Aug. 8. Angelo Quartette—Bell—Ingersoll Park, Des Moines, Ia. 27-Aug. 1. Ardo and Eddie—Paradise Garden, Hunter, N. Y. 27-1. Arizona, Four—Luna Park, Pittsburgh, 27-1. Armstrong and Levering—Family, Lafayette, Ind. 27-1. Armstrong and Verne—East End Park, Memphis, Tenn. 27-1. Ashton, Margaret—Paris, N. Y. 27-Aug. 8. Empire, Portsmouth, Eng. 10-15. Birkenhead, Eng. 27-1. Austin Sisters—Henderson's, Coney Island, N. Y. 27-Aug. 1. Austin, Tossing—Palace, Halifax, Eng. Aug. 3-8. Palace, Blackburn, Eng. 10-15. Palace, Hartlepool, Eng. 17-22. Palace, Warrington, Eng. 24-29. Avon, Musical—Hammerstein's Roof, N. Y., June 1-Aug. 1. Barnard, Harry—Bijou, Racine, Wis. 20-1. Barnes—Brazeals Duo—Olympic, Chgo., Ill. 27-Aug. 1. Barnes, Tossing—Palace, Hartlepool, Eng. 17-22. Barnes and Crawford—Mannion's Park, St. Louis, 27-1. Barnes and Levin—Airdome, Grand Rapids, Mich. 27-1. Barrett, Maxie—Scenic Temple, Prov. 27-1. Barry, Katie—Orph., Frisco, Cal. 26-1. Orph., Oakland, Calif. 2-15. Barry and Hughes—Orph., Oakland, Calif. 26-8. Barrold's Cocktails—Electric Park, Waterloo, Ia. 27-1. Bateman, Tom—Cascade Park, Newcastle, Pa. 27-1. Bedini and Arthur—K. and P. 5th Ave., N. Y. 27-1. Bennett Sisters—Henderson's, Coney Island, N. Y. 27-1. Bennington, Billy and Daisy—Olympia Park, Chattanooga, Tenn. 27-1. Bernardi—Hammerstein's Roof, N. Y. 6-Aug. 1. Bernier and Stella—Sacandaga Park, Gloversville, N. Y. 27-1. Beyer, Ben and Bro.—Valley, Syracuse, N. Y. 27-1. Big City Quartette—Orph., Frisco. 16-28. Bissell and Scott—Hammerstein's Roof, N. Y. 20-1. Blodgett, John—Shaw's, Buffalo, N. Y. 27-1. Blodgett and Amber—Carlisle, Eng. 27-Aug. 1. Winter Garden, Morecambe, Eng. 2-8. Hippodrome, Belfast, Ire. 17-22. Blanchard, Eleanor—Grand, Bellingham, Wash. 27-1. Orph., Vancouver, B. C. 2-8. Bob and Tip—K. and P. 5th Ave., N. Y. 27-1. Boehm, Elsie—Music Hall, Brighton Beach, L. I. 27-1. Boldens, The—Pequot Park, Springfield, Mass. 27-1. Bowers, Walter and Crooker—Proctor's, Newark, N. J. 27-1. Bowers and Tip—K. and P. 5th Ave., N. Y. 3-8. Bow in Blue, Our—Henderson's, Coney Island, N. Y. 27-1. Bradley and Leon—Maj., Chgo. 27-1. Brown, Harry—Columbus, O. 27-1. Britton, The—Henderson's, Coney Island, N. Y. 27-1. Brownie Sisters—White City, Louisville, Ky. 27-1. Brunkhart, G.—Ponce de Leon Park, Atlanta, Ga. 27-Aug. 1. Busch—De Vere Four—Rocky Point Casino, Prov. 27-1. Busch—De Vere—Rocky Point Casino, Prov. 27-1. Busch—De Vere—Rocky Point Casino, Prov. 27-1. Busch—De Vere—Rocky Point Casino, Prov. 27-1. Byers and Hermann—National, Havana, Cuba. 13-Aug. 8. Byron and Blanche—Family, Indianapolis, Ind. 27-1. Callahan and St. George—Empire, Sunderland, Eng. 27-Aug. 1. Camille Comedy Four—Forest Highlands, St. Louis. 27-1. Campbell and Scott—Family, Pittsburgh, 27-1. Cardinale Sisters—Luna Park, Wash. 27-1. Caruso, Chas.—Pony Circus—Schuster Park, Montreal. 27-1. Carroll—Frank—Olympic, Chgo. 27-1. Carrollton, Chas. G.—Maj., El Paso, Tex. 27-Aug. 1. Carrollton, The—Central Park, Trinidad, Cola. 27-Aug. 1. Cartmell and Harris—Keith's, Boston. 27-1. Casad and De Verne—Orph., Zanesville, O. 27-1. Casper, Will and Mabel—Hollywood Park, Balto. 27-1. Cassidy, Eddie—Steel Pier, Atlantic City, N. J. May 25-Aug. 19. Cassidy—Luna Park, Buffalo, 27-1. Cavanagh—Luna Park, Buffalo, 27-1. Cecilian Quartette—Maj., Chgo. 27-1. Cervi, General—Grand, Balt. 27-1. Cheneau—Orph., Eng. 27-Aug. 1. Chesterfield's Horse—Olympic, Chgo. 27-1. Chevalier, Louis—Family, Butte, Mont. 27-Aug. 1. Chilko—Ahearn Troupe—Keith's, Phila. 27-Aug. 1. Chiquavall, Paul—Oxford, London, Eng. Aug. 3-Sept. 26. Clayton, Una—Keith's, Phila. 27-Aug. 1. Cliff—Laddie—Music Hall, Brighton Beach, L. I. 27-1. Clifford and Burke—Orph., Los Angeles. 20-Aug. 1. Clive, Maggie—Olympic, Chgo. 27-1. Cline and Sylvester—Hollywood Park, Balto. 27-1. Coakley and McBride—Keith's, Phila. 27-Aug. 1. Coloma, Nina—Proctor's, Newark, N. J. 27-1. Cooper and Brown—Henderson's, Coney Island, N. Y. 27-1. Conn, Downey and Willard—Riverside Park, Saginaw, Mich. 27-1. Corbett, James J.—Morrison's, Rockaway, L.



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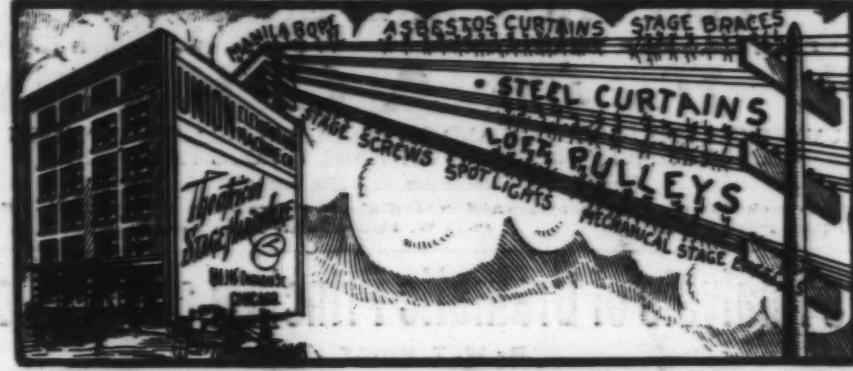
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